

The School Musician

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The School Musician

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JUNE, 1945

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On the Cover

This high stepping miss is Miss Jerry Steele, drum majorette of the Middlesboro, Ky., High School Band. She has been a member of the Middlesboro band for five years, first as an outstanding acrobatic twirler and now as the drum majorette. Her precision and speed plus her acrobatic and original routine work have made her well known throughout the blue grass region. Miss Steele received a superior rating in the state wide twirling contest at Lexington, Ky., last year.

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Solving Problems of DISCIPLINE in the School Band

By *C. Wallace Gould*

**Director, Dept. of Music
Southern State Normal School
Springfield, S. Dak.**

AS A BAND DIRECTOR of several years experience in managing and directing school bands on all educational levels, primary, secondary, and collegiate, I have been many times faced with the necessity of reaching quick decisions in disciplinary cases. Many and varied are the problems a band director must cope with in dealing with an organization of many persons with as many different attitudes. To secure harmonious co-operation among the membership in the relations of the individual members to each other and to the director is many times more difficult than getting perfect harmony in the performance of a difficult number.

It has, however, been my experience that the director who is friendly and sympathetic, impartial and fair, though frequently severe when the case demands, is the person who will succeed with 95% of his students. The other 5% must, of necessity, be discarded in order to best promote the welfare of the whole organization.

The problem of dealing with parents is one that frequently demands attention in the early career of the new band director. Johnny is a good cornet player and so is Billy. But you have seen fit to place Johnny in first chair and to assign Billy to second. Now second chair is equally important to



Mr. Gould

the musical success of the band in performance, but, unfortunately, Billy's mother doesn't see it this way. Her boy should have been given first place along with Johnny. In my opinion the problem here is to make every band member realize that no one place is more important than any other. Each part must be accounted for and each member must be made to realize that it is his privilege to play his part

well. All parts cannot carry melody all the time just as on a football team every player cannot carry the ball on each play. A co-operative spirit and willingness to sacrifice for the good of the organization is what should characterize the loyal band member.

Sometimes band students get the idea that if they do not care to attend a certain important rehearsal or concert, it is their privilege to remain away. In my opinion, the bandmaster must early make clear to the group that he expects 100% attendance at all times unless a most valid reason can be given for the absence. My own policy in dealing with frequent unjustifiable absences is to expel the offenders from the organization with its privileges. If students are made to realize that if they do not conform to rules they will be permanently dropped from membership, you will have little or no trouble. The bandmaster must be inflexible on this point, and if he is, it is doubtful if he will lose very many members.

Students must be made to feel that the band director is the leader and though he may sometimes ask their opinions on certain points of procedure, the final decision at all times rests with him. Never allow students to feel that you are incapable of arriving at decisions for if you do, it will be

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For example, if you are to play in a certain place and at a certain time, you must insist that everyone be present at least one-half hour in advance of playing time. Anyone not conforming will be denied the future privilege of band trips. But in between times when there is no particular need for their services, it has been my policy to allow the students to roam around town unsupervised. They like to feel that they are free human beings and as long as you make clear to them that they must behave themselves as ladies and gentlemen, and that any violation of the moral or ethical code or violation of others' property rights will result in their being sent home at once, I do not believe it wise or necessary to shadow every move of students.

If the band is remaining away from home overnight, I merely insist that students be "in" by a certain reasonable hour which we agree upon beforehand and then I leave it up to their honor to conform.

The student who is a constant trouble maker at rehearsals or on trips and who refuses to seriously make an effort to change his ways, should I believe, be dropped from membership. This should apply to the boy or girl who refuses to listen to kindly reprimanding even when he or she is the best player in the organization. I feel that a well disciplined band has a better chance of going further with fewer stellar performers than one with many fine solo players has where discipline and morale are poor. I have found that to eliminate an unruly member often makes the other players more alert and co-operative, when, of course, the reason for the dismissal has been a fair one.

Some students like to make certain moves to annoy the director. If he does not allow himself to be disturbed by their actions, other than to make a friendly rebuke, usually they will subside. If, however, the particular student takes this as a signal that he can put something over on the teacher and tries to repeat the offense, I believe in being more severe, even up to the point of dismissal.

A sense of humor will more often than not save a difficult situation. When Jimmy does some trick that would easily annoy you, is it not usually better to call him down in a friendly way and, where there is the chance to poke fun of his actions so that the group as a whole will laugh at him and with you, to do so? I have often found that anger on my part has not solved a difficult disciplinary situation other than to upset my own composure, but the willingness

We directors sometimes say that students are indifferent, slow, and unwilling to work and consequently are problems to handle. Perhaps the guilt in many instances should be laid at our own doors. The leader who is friendly, lively, and alert mentally, usually commands attention. But the leader who is lifeless, uninteresting, all wrapt up in his own personal problems, and who fails to look out upon life and activity about him, rarely is the person to whom students flock and consequently respect. To succeed in disciplining students, the leader must first learn to discipline himself and this means to be friendly, happy, mentally quick, and enthusiastic about his work.

to laugh and to bring the unruly one to my point of view in a kindly way has usually saved the day.

Students must be made to feel that as far as rehearsal time is concerned, the use of the band room, treatment of music, being in their places at a certain time, etcetera, they have definite responsibilities to bear.

When a student asks me if he may take his music folder with parts home for the night in order to practice, I usually consent, but with the understanding that he must conform to certain basic rules, such as having it back in place at the next rehearsal time and in good condition. Failure to do so can, of course, seriously interfere with a rehearsal and so the student must be made to realize the seriousness of a failure to comply in this direction.

If band rehearsals are to be held in a special room for the purpose, the problem of having the seats arranged for a rehearsal, music stands set up, and music folders all on the proper stands is a lesser one. If, however, the rehearsals are held in a hall where the stage is used for other purposes, the problem of arranging chairs, etcetera is a more difficult one. It has usually proven wise to appoint some dependable member of the organization as the person who is to see to it that at the proper time the stage is set and if necessary, to take down the equipment after the rehearsal. Students

are sometimes careless in taking responsibility for their own stands, music folders, etcetera, and so it is wise to have one particular person to supervise such activity.

Tardiness seems to me to be as serious an offense as continued absence and should in my opinion be dealt with in the same manner and with equal severity. However, I am much in favor of having rehearsals for a certain fixed amount of time. If the band rehearsal period is one and one-half hours, I am of the opinion that the majority of rehearsals should be of that length and no longer. Students will generally co-operate better, even though they may have certain periods of grumbling, if they know that the length of rehearsal time is a fixed matter. They can then much more easily be convinced of the advantages of always being punctual at rehearsal periods.

If certain members of the band are constantly complaining about this and that, it may now and then be a wise policy to remind them that being in the band is a privilege and not a chore. I have found, however, that generally the grumbler can be handled best either by usually ignoring his grumbling or else by poking fun at him in such a way that you win the other members to your side and make him feel foolish to continue his grumbling. I do not, however, by this mean that the offender should be treated in a

sarcastic manner. This is unfriendly and usually antagonizes without doing any good. But a good humored comment now and then can prove very beneficial.

Discipline can sometimes be helped by electing certain officers in the band and giving them certain responsibilities to perform. When the students see that they are being given a share in the management of the organization, they will usually be more willing to listen to your commands.

In handling marching bands, I have usually found it wise to carry a whistle and insist that at the sound of my whistle everyone stop what he is doing and await commands. Much valuable time can be lost and wear and tear result on the director's voice if he has to try to make his commands heard above the noise of the instruments. A drum major is, of course, usually appointed to take command on the march and he too must carry a whistle to complete his orders. However, if the director carries a special sounding whistle, he can usually be distinguished. The sound of his whistle should always be considered as a command to be obeyed.

Some directors feel that the awarding of band letters, sweaters, or both for good attendance and good behavior is a help in maintaining discipline. I have found that as a rule this proves to be an artificial stimulus. The good students will try a little harder because of the incentive for the award but the poorer ones will often become discouraged and not try after the first rehearsal and be inclined to resent not receiving awards themselves. In the long run, I am convinced that the best discipline can be maintained by a commanding and fair teacher, where no artificial stimuli are employed. In my opinion, such awards are a confession of the leader's inability to cope with the problem without aid.

A friendly smile will go a long way in maintaining good discipline. If the students are convinced that their director is really their friend, they will strive in most instances to please him. If, however, they feel that he is indifferent and not interested in them, or even irritable and hot-tempered, they will certainly not warm up to his leadership or strive to be more than usually agreeable.

A director should not feel that it is always his function to scold unmercifully any and all band members who make mistakes that annoy him. Even though this director should happen to be a very famous performer on his chosen instrument and though each member of his band would respect his leadership ability and scholarly musicianship, it is doubtful if deep in

their hearts many of his players would really like him, especially if his criticism were usually sarcastic without having any constructive merit.

In my opinion, the best criticism is that which tries to help a student overcome a difficulty or surmount an obstacle and not unkind, unfriendly comment which only discourages. Life holds many discouraging challenges in store for the young members under a director's leadership and I feel that the leader's place is to encourage rather than to discourage. The old adage that you can win more flies with honey than with vinegar certainly holds true in band work.

I would not have the reader assume from some of my previous remarks that I advocate the frequent dismissal of students from the organization when they commit disciplinary offenses. In practice, my attitude has been just the opposite. Dismissal should be used as a punitive measure only in extreme cases. It is often better to tolerate an unruly student for a considerable length of time if the director is convinced that by so doing he has any chance at all for winning the incorrigible one to his way of thinking.

It is certainly much better to study each individual student and, if some prove more difficult to handle than others, to see if perhaps there isn't some kindly way in which the offending ones can be made to see the value of co-operation and a friendly attitude, than it is to dismiss an unpleasant

student with a shrug of the shoulders and the remark that after all why should you care, it isn't your fault that the culprit is bad.

It may not be our fault when our students are unruly, but it is our fault if we don't, as teachers, do our best to guide them into habits of obedience and willingness to co-operate. Each band director and teacher has a sacred responsibility in helping to mould the lives of his students. This cannot be handled indifferently as many are prone to do. I don't believe that a director can fail as a disciplinarian who is fair, sympathetic and kind, and has his students' best interests constantly in the front of his mind.

When students lose interest in an activity, they often become disciplinary problems. When a student is really interested, he rarely causes trouble. Therefore the director's problem is to make the rehearsals and work so attractive that the students will eagerly look forward to each rehearsal. Sometimes, teachers through their own apathy or indifference toward their work cause a lessening of interest in the activity. When a band director is always on his toes for new ways to make rehearsals more interesting and is full of fun and pep himself, this attitude is contagious.

We directors sometimes like to pass the buck. We say that students are indifferent, slow, and unwilling to work and consequently are problems to handle. Perhaps the guilt in many instances should be laid at our own doors. The leader who is friendly, lively, and alert mentally, usually commands attention. But the leader who is lifeless, uninteresting, all wrapt up in his own personal problems, and who fails to look out upon life and activity about him, rarely is the person to whom students flock and consequently respect. To succeed in disciplining students, the leader must first learn to discipline himself and this means to be friendly, happy, mentally quick, and enthusiastic about his work.

All the varied problems of classroom discipline melt into secondary importance when the teacher is the type of individual who is perfectly adjusted, poised and even tempered. Students like to be well disciplined and respond to the individual who is well disciplined himself. The management of a large or small school band is no exception to the above. A band may require certain special little rules for its successful conduct, but if the leader really loves his work and has patience in it, the chances are overwhelming that ways will be found to iron out the many little kinks that present themselves.



Luckie Pilkerton, 1st Division winner in the Tennessee State Band and Orchestra Contest, and Drum Major of the East Nashville High School Band, is a fine photogenic drummer. John Paul Jones, Supervisor of Instrumental Music in Nashville, is proud of Luckie.



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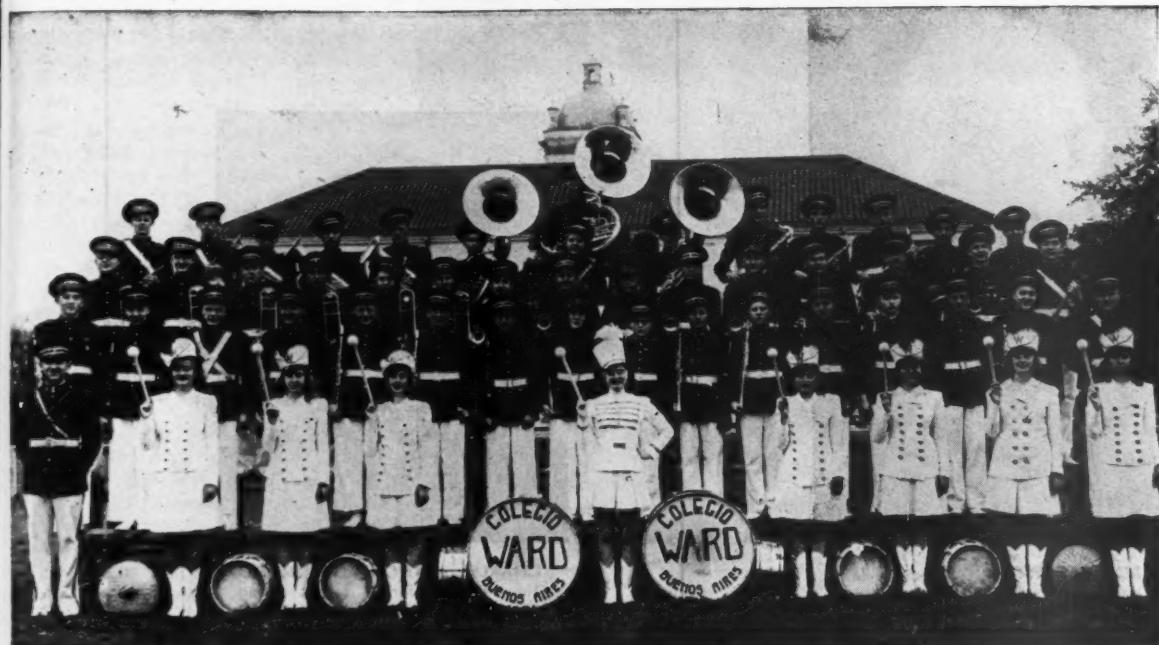
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The first American type band in Argentina, organized in 1935 by Harry W. Ley, is doing a splendid piece of pioneer work in public school music. Developed with modern instrumentation and ideas, and sponsoring North American as well as Argentine music, this group will have a very decided effect upon the future trends of amateur musical organizations in this part of Latin America. Above is the 1944 Band. The charming drum majorette, center, is Patsy Higinbotham.

School Music in Argentina

• THE WARD COLLEGE BAND OF BUENOS AIRES, ARGENTINA, has just finished its tenth year. We are justly proud of this American style band, not only because it has been rated as the finest amateur concert and marching organization in this part of the world for the last five years, but also for the contributions that it has made to the communities

of the Allied Nations during these trying war times.

Although representative of most of the High School bands in the United States as far as instrumentation and repertoire are concerned, the cosmopolitan character of the Ward Band, with boys and girls of 18 different nationalities taking part, offers a supreme challenge to the

music department. The success of this heterogenous group, fostering North American ideas and music in the heart of Latin America, lends audible and visible support to the adage, "Strength and Unity Through Music."

The SCHOOL MUSICIAN is a very valuable guide to my work, and a source of inspiration to the students in the Argentine, as well as in the American section of our school. Needless to say, the boys and girls look forward with keen interest to the arrival of each copy.

At the present time (January 15, 1945) we are having a heat wave, and my thoughts can not help returning to the lovely white Christmas we had in Northern Michigan four years ago.

We are again looking forward to a few months in the U.S.A. during the last part of 1945, and should I get to Chicago I would like very much to talk the Latin American music situation over with you.

I have the feeling that there will be interesting developments in these countries after the war, that may become of value and interest to your work as editor of The SCHOOL MUSICIAN.

Director
Harry W. Ley



Solo Contest Winners from Ward College (left to right) Hugo Ducatenzeiler, William Emery, Director—Harry W. Ley, Frank Lawrence, and Claudio Roig.



ROBERT MERRIMAN (Scranton, Pa.) was Cusumano's recognized star pupil on trombone. Played 1st trombone in Bauer's Band from 1910 to 1919; also 1st trombone of Scranton Symphony Orchestra. Graduate of Wharton School of Finance. Has been with the S. L. I. Co. about 35 years and is now president.

FOREWORD

"I always had a great admiration for Charley Cusumano and knew of course that he was an artist of the first rank, and head and shoulders above any trombonist who has ever been in these parts at any time. Through the years I have been favored, I think, and looked upon as having been a much better musician than the facts really warranted, chiefly because I was his star pupil and caught the reflection of a certain part of the glamour of fame, an accomplishment which he radiated. I remember quite well during the last days of his fatal illness, I was terribly shocked to a degree which is not usual with folks who had not been associated with each other for many years which intervened between the days when I first knew him and when he finally passed to his reward."

R. MERRIMAN, President,
Scranton (Pa.) Life Insurance Company.
April 26, 1945.



● **HERE IS THE TALE OF A MUSICIAN** whose career reads like a romance of fiction rather than facts: one who was my friend long ere he achieved national renown.

Charles A. Cusumano was born in Santa Margherita, Italy, August 23,



CHARLES ANTHONY CUSUMANO (in Pryor uniform) taken during 1912 Summer Season by WALKER of Chicago when Cusumano was 1st trombonist of Pryor's Band at Riverview Park.

Then there was

Charley Cusumano

**One of the World's Best
Trombone Soloists**

By Curtis H. Larkin

1883, the son of Anthony and Grace (Ricca) Cusumano. He studied music with Maestro Iulli in his native town and made such rapid progress that, at the age of 13, he was a member of, and a featured soloist on both the valve trombone and baritone in the Municipal Band (Santa Margherita). His own grandfather managed the band, and his father and younger brother Joseph are believed to have been drummers therein.

Recognizing the extraordinary talent of this gifted young artist, the leader

of the band wished to send him to Naples for advanced study, also to play in the Naples Municipal Band, but by reason of his extreme youth, his parents refused to consent to the offer. Charles came to America in June, 1902, when only 18 years old, and at once came to Scranton, Pa., to the home of his maternal uncle, Frank Ricca, a contractor, with whom he lived for a while until he sent for the other members of his immediate family to come to America.

Frank Ricca lost no time in taking

his nephew Bauer, the master. slide trom Bauschman many years in the valve trom Then and youthful Realizing Frank Ric bone for was then National (1902) the summer e Pa. The from the rushed up was ridi instrument case his eager barely a company's of Charley seven po go out in whenever camp du very shoo bonists mano to time.

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his nephew around to meet Robert J. Bauer, then Scranton's leading bandmaster. Charley had never seen a slide trombone in his life. Theodore Bauschmann, Bauer's flute soloist for many years, relates how "all the boys in the band laughed at Cusumano's valve trombone until he began to play." Then and there they knew that the youthful player was indeed a genius.

Realizing his nephew's true greatness, Frank Ricca bought a new slide trombone for him at once. Bauer's Band was then the official 13th Regiment National Guard Band. That July (1902) the band went to the annual summer encampment at Mount Gretna, Pa. The train was already pulling out from the station when Mr. Ricca rushed up to the car on which Charley was riding and handed up the new instrument, still unpacked in its factory case, through the car window to his eager nephew. The trombone had barely arrived at the express company's office in time.

Charley worked hard to master the seven positions on the slide. He would go out into the woods at daybreak, and whenever he could get away from his camp duties, to practice. Within a very short time the older Bauer trombonists "moved back" to allow Cusumano to occupy the 1st chair—for all time.

The writer does not recall just when he first saw and heard Charley, but well remembers him with Bauer's Orchestra at the Lyceum Theatre at a Sunday afternoon "Y" Men's Meeting in April, 1905, exactly 40 years ago, and I recall that his features were familiar to me even then. I may have seen him during a parade previously.

Cusumano remained with Mr. Bauer



PRYOR'S TROMBONE SECTION (Season of 1910) taken on August 24, 1910, on the old Arcade Pier which was burned down in April, 1927. Reading from left to right: Frank K. Lott, Charles A. Cusumano, Arthur Pryor, Simone Mantia, Loren R. Patterson.

until 1910, except for a brief interlude in 1906. He was ready for "big time" even then (1906), but, as Sir Harry Lauder once sang, "It's Love That Makes The World Go Round," and Love triumphed over Music. On March 5, 1906, the gifted trombonist met and immediately fell in love with Lynola Lohman, a beautiful Scranton girl. They kept steady company from the first night. With Miss Lohman it was at first simply a deep admiration for a fine artist and a charming companion. Now let us turn backward for a moment.

In 1905 Bauer's Band had played a series of concerts at Binghamton, N. Y.,

65 miles from Scranton. Here an agent of Patrick Conway's Ithaca (N. Y.) Band heard Charley who was often featured as Bauer's principal soloist. Realizing that here was an artist of unusual ability, the agent lost no time in recommending him to the great bandmaster. And so, one day in May, 1906, Charley handed "Nola" a telegram he had just received from "Pat" Conway, offering him a summer engagement with the Conway Band. This was his first big opportunity, but—

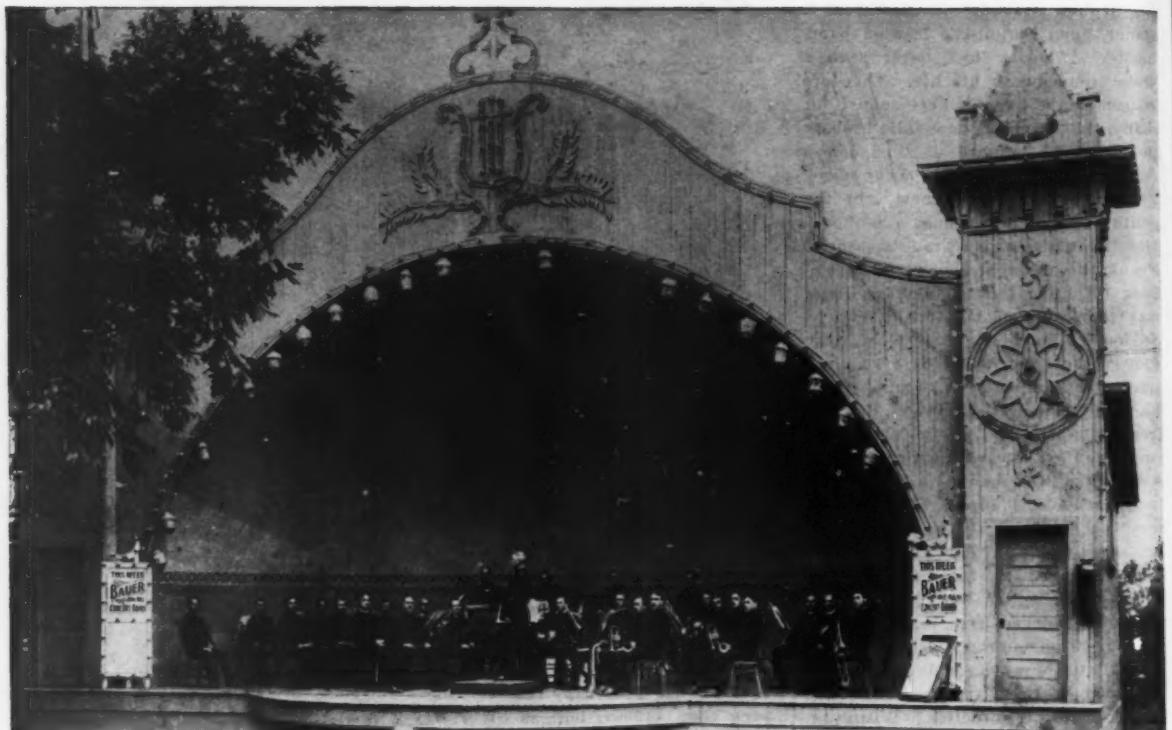
Quoting Mrs. Cusumano: "I told him to accept, because I felt that he had gone as far as he could in Scranton, and the Conway engagement would be the 'first rung on the ladder of success' at which top he would find himself one day. I recall his answer so well—'Trying to get rid of me, eh? Anyhow, he went with Conway; first in Ithaca, then Chicago, then Atlantic City."

During Charley's absence from Scranton, another man "stepped upon the scene." But, as it is so often the case, the news leaked out. Believe it or not, Charley quit Conway's Band in Atlantic City three weeks before the close of the season and rushed back to Scranton. True love stops at nothing.

Scranton's Luna Park was newly opened that same June. "Nola" was there one evening, dancing in the pavilion to the strains of Bauer's Orchestra, when suddenly she looked up and saw Charley. It was all over at that moment for the other chap. Reconciliation followed, and on September 19, 1907, a little more than a



BAUER'S SOLOISTS AT LUNA PARK IN 1907. (Left to right): Theodore Bauschmann (Flute), Harry Wooley (Cornet), August Wahlers (Baritone, standing behind Bandmaster Robert J. Bauer), William McAndrew (Clarinet), Charles A. Cusumano (Trombone). Addendum: In his younger days R. J. Bauer was a fine cornetist. He was also a splendid violinist and a very capable instructor. In 1916 he was elected a Scranton City Councilman.



ROBERT J. BAUER'S BAND (Season of 1907) taken at Luna Park, Scranton, Pa. (the park was opened 1906). Theodore Bauschmann, Flute, is seated at extreme left (facing picture). William McAndrew, Clarinet soloist; died in 1910. Was recognized as the finest clarinetist in N. E. Pennsylvania. Harry Wooler, Cornet soloist; with Pryor's Band, 1913 Season. Charles A. Cusumano, Trombone soloist; Bauer's principal soloist and known as the greatest brass instrumentalist ever heard in N. E. Pennsylvania. August Wahlers, Baritone soloist; regarded as the best player in N. E. Pennsylvania; also played Trombone and Violin. The young clarinetist directly behind McAndrew is Claude Gardner who became soloist of the band in 1910; he was one of the principal artists of Pershing's Crack U. S. Army Band in France during First World War with the rank of Sergeant.

year later, they were married. Two sons were born to this happy couple.

On Labor Day, 1907, the new Poli Vaudeville Theatre was opened to the Scranton public. Bauer's Orchestra was engaged under the direction of George Koehl, the pianist who came from Syracuse, N. Y. August Wahlers was the violinist; William McAndrews was then the finest clarinetist in North-eastern Pennsylvania (he died in 1910); Harry Wooler, the cornetist, was a younger brother of Dr. Alfred Wooler, the noted composer of choir anthems (in 1913 Harry was 1st chair assistant to Bert Brown in Arthur Pryor's Band); Charles A. Cusumano was the trombonist, of course; and T. A. Jones was the drummer.

It was none other than the contractor Frank Ricca who built the theatre for Sylvester Z. Poli. In 1908, when the vaudeville season ended and the summer stock company took over, another local orchestra was employed for reasons too numerous to state herein, but Cusumano continued to play in the theatre during the vaudeville season of 1908-1909. John H. Docking, then manager of Poli's Theatre, was enthused over Charley's playing. He even asked Charley to or-

ganize a permanent orchestra of his own for the theatre, but the trombonist loved Mr. Bauer (his initial American conductor) so much that he point-blank refused the offer. His fame even then was so widespread that he was sought after by I. N. Alexander of the famous Alexander's Band at Wilkes-Barre, Pa., as well as by another Scranton bandmaster.

Mr. Docking was not the only man who "raved" over Cusumano's trombone playing. James Blair, a wealthy bank director who later on became president of the Scranton Dime Bank, also a graduate of Princeton University, was so captivated by Charley's musically art that each year when his class held its annual reunion, he would see to it that Charley played trombone regardless of whose orchestra was engaged for dancing. This was kept up for many years after Cusumano left Scranton. "Jim" Blair personally paid him a handsome fee which included all expenses.

Although "Pat" Conway wished to sign up Cusumano for summer season tours in 1907 and 1908, Charley elected to remain in Scranton with his dearly beloved wife. Much of his playing, apart from his Poli Theatre sea-

sons, was in park and theatre band concerts, and at various society functions.

Of all his many trombone pupils, Cusumano always insisted that Robert Merriman was his particular bright star. In 1910, "Bob" succeeded Charley as Bauer's solo trombonist—a fact of which Charley was always proud. Merriman also played 1st trombone with the Scranton Symphony Orchestra (as did Cusumano). A graduate of the Wharton School of Finance, "Bob" entered the employ of the Scranton Life Insurance Company (organized in 1907). Step by step he was promoted until today he is president of this concern. I have known Merriman for nearly 35 years.

Quoting from "Bob's" letter dated January 5, 1945: "If I had followed my own inclinations, I would undoubtedly have gone to New York with Cusumano away back in 1910. It is a little late to predict what might have happened—who knows? I might have been another Tommy Dorsey, although I doubt that very much." The writer once saw and heard Merriman playing 1st trombone during a Sunday afternoon parade in 1917 with Alexander's

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Band—further proof of Cusumano's apt instruction.

In 1907 Bauer's Band alternated with the Banda Roma as the musical attraction at Luna Park, but in 1908 the local organization was engaged for the entire season, being known as "Luna's Own Band." The musicians all wore white uniforms in 1908. Cusumano, as Bauer's principal soloist, was programmed as such nearly every week at Luna Park. His solos included plenty of "fireworks." They included such numbers as Arthur Pryor's variations on "Blue Bells of Scotland" and "Love Thoughts."

Charley's elder son, Carl V. M., was born June 5, 1908. He has played both clarinet and saxophone with Stanley Melba's "Society Orchestra," Bobby Day's Band, etc., but his own "Carl Lohman & His Orchestra" (Lohman being his mother's maiden name) constituted his major musical activity. Mechanically inclined, Carl has abandoned music as a profession. Today he holds a responsible position with the Star Electric Motor Company at Bloomfield, N. J. He is also Safety Director and a member of several Councils. His father would rejoice at this: for Charley himself remarked to the writer in 1920 at Willow Grove Park, "Look at me; I've reached the top and can't go any higher. I want my sons to take up other lines of business than music." Still a young man, Carl has found his "niche" in life.

Carl's younger brother Robert (named after Robert J. Bauer) studied the violin when a child and played 1st violin during his grammar and high school days, receiving the Music Prize when he was graduated. When he was 14 years old, he studied trumpet with Maestro Denti of New York. "Bob" has played with many famous dance bands—Tommy Dorsey's, Richard Humber's, Buddy Rogers', Paul Whiteman's, etc. Today he is engaged exclusively in radio work as 1st trumpeter for several of the largest network programs. In 1943, Simone Mantia, then personnel manager, offered him a position as 1st trumpet with the "Met" Opera Orchestra, but "Bob" was unable to accept the offer. In 1945 he was 1st trumpeter during the memorable concert directed by Oscar Strauss.

Charley left Scranton in 1910 for New York City. His phenomenal ability was quickly apparent and he was engaged that summer to play with Pryor's Band at the old Arcade Pier in Asbury Park, N. J. Even as a newcomer, he was programmed for solos a number of times. On July 1st, "Nola" and Carl joined him. In order to boost his income, Charley played a lunching bathing session at Deal Lake for a New York leader who put the "big town bug in his ear." Mr. Pryor himself believed that Cusumano definitely belonged in "big time," so he gave Charley an afternoon off in order to go up to New York and make application for membership in the N. Y. Local of the A. F. of M. Quoting Mrs. Cusumano: "In spite of all 'Chic's' (her pet name for him) great success in New York, he never grew 'too big' for Scranton and his

friends there. He retained his Scranton union card up until his death."

By now "Chic" was firmly launched upon his "major league" career. At the close of Pryor's 1910 season, he returned to N. Y. City. His old leader at Deal Lake gave him his first theatrical job that same fall in the orchestra engaged for the opening of the "New Theatre" (later the "Century Theatre"). The initial attraction was the famous "Blue Bird" by Maurice Maeterlinck. In 1911 the great Belgian playwright was awarded the Nobel Prize for his book and play.

In 1911, the writer saw and heard Charley with the Russian Symphony Orchestra at Willow Grove Park. The "Cusumano tone" was "raved over" by such conductors as Patrick Conway, Arthur Pryor, Victor Herbert, Modest Altschuler, Wassili Leppa, Naham Franko, Gennaro Papi, Artur Bodanzsky, Arnold Volpe, Pierre Monteux, etc. Years ago, when Charley was playing an engagement at Chicago, he was congratulated for his exceptionally beautiful tone by the Old Maestro, "Fred" Innes. The last time my father heard Charley in 1923, he exclaimed simply, "Gorgeous!"

Robert Cusumano was born July 5, 1914, while his mother was on a visit to her old home at Scranton. Charley came from New York to see his new son. Mr. Bauer, knowing that Charley was in town, begged him to play with his band at the "Conrad Memorial Concert" on Court House Square. It was advertised in the newspapers that the great Cusumano would occupy his old 1st chair that night, and also play a solo. The crowd was so vast that all traffic was stalled within 4 blocks. "Chic" played "I Hear You Calling Me." His encore was "The Holy City."

Referring once more to the "Cusumano tone," in 1915-1916 the writer played trumpet for several months in the Regent Theatre (silent films) Orchestra. One afternoon there was a special local newsreel shown. It portrayed Bauer's Band marching from the railroad station while escorting the return to Scranton of some "bigwig" local notable. I was dumbfounded to see Charley playing trombone in the front row. Through the remainder of that day and again at night I kept looking at that familiar figure. The next morning I hustled down to the band rooms where I saw Theodore Bauer, the bandmaster's son, a very capable violinist. "Ted" told me that it was Cusumano—that he had come up to Scranton to visit his friends just in time to take part in the parade. Then he added: "Bauer's men had silver tones, but Charley's was a golden one." These were his exact words. This was either in October or November of 1915—Charley's last "job" with Bauer's Band.

Robert J. Bauer was the writer's first teacher on the cornet. He was born April 17, 1857, at Nazareth, Pa. In 1877 he founded his band at Scranton. In 1916 he was elected a City Councilman, retaining that office until his death on August 8, 1919. In 1921, I was chatting with "Nola" (whom I have known since 1908) at Asbury Park, and she told me how that Charley, when he heard the news that Mr. Bauer had passed away, "put his head down in his arms and cried like a child." I replied: "Dad sent me a copy of the Scranton Times showing Mr. Bauer in his uniform on the front page, and I, too, cried as though my heart would break." I may also add that I later studied briefly with Carl Koenig of whom Franz Liszt said that he had

the most beautiful cornet tone that he (Liszt) had ever heard.

In September, 1915, Charley was 1st trombonist of the Diaghileff Ballet Russe Orchestra, the immortal Vaslav Nijinsky being the featured star. The extraordinary orchestra was as much praised by critics and public alike as was the ballet itself.

When the Lewisohn Stadium was first opened in New York about 1916, Cusumano played under Arnold Volpe during the first season of open air concerts, playing many solos with Volpe's Orchestra. For 10 years he was solo trombonist and orchestra personnel manager for the late Naham Franko, playing under Franko at the McAlpin Hotel (N. Y.), Central Park (N. Y.), and Willow Grove Park (Pa.). He also played many other concert and theatrical engagements, notably with the orchestra of Isadora Duncan's "Farewell American Tour." When the late Antonio Scotti organized his own opera company for 2 years, touring at the close of the "Met" seasons, his orchestra was composed of regular "Met" musicians; Cusumano, of course, included.

A few of Charley's major engagements were: Friends of Music, Russian Symphony (under Altschuler), and the New (later the National) Symphony (under the late Artur Bodanzsky). The last named was organized in 1919. In 1920 or 1921 this truly great orchestra was absorbed by the Philharmonic Society. When Bodanzsky went to the "Met," he thought so much of Cusumano that he took his star trombonist along with him. Thereafter "Chic" played as Mantia's 1st chair assistant.

Charley also played under Victor Herbert for about 6 years, at Willow Grove Park, also in N. Y. theatres for several Herbert operettas which the "Old Man" personally conducted. Charley's last engagement with Pryor's Band was in 1917 at Asbury Park. Sousa wanted him to play in his own band, but Charley preferred to "major" in symphony work rather than make frequent tours with a band. During the seasons of 1921 to 1925, inclusive, he played 1st trombone and also was personnel manager of Simone Mantia's Concert Orchestra at Asbury Park.

Charley did much phonograph playing for Columbia, Edison, Star, Victor, etc. Besides band and orchestra work, he played in many brass quartettes. No mention is made concerning trombone solos. He also played the baritone in making band recordings. "Chic" was the composer of an exquisite little melody entitled "Sunkist" which I heard played by Mantia's Orchestra. It features a solo by the violoncello. Charley was an able guitar and mandolin player, and also played "a little piano." His ability as a trombone instructor was such that one pupil came twice each month all the way from Wilkes-Barre, Pa. to N. Y. City because "One lesson from Cusumano was worth more than a dozen from any man in Wilkes-Barre."

Many years ago Pryor's Band played a Sunday night concert at Scranton. "Chic" and "Nola" were in the audience. She wrote recently: "I thought to myself, I think Chic is a fine musician, but if he ever plays in a band like Pryor's, then I'll know he is really good." The photo herein of Cusumano in his old Pryor uniform was taken during the 1912 season engagement at Riverview Park in Chicago.

Charley had a keen sense of humor. Because his uncle, Frank Ricca, built the

(Please turn to page 32)

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Lesson 18

BALANCE—To produce music that has a full, resonant, and solid tone is essential. In an orchestra, this is accomplished by good balance. By this is meant, the distribution of the notes to the various instruments, arranged in such a manner that the complete chord is represented with an approximate equal division of notes of the chord among the various instruments, between the highest and lowest notes.

To assist in the study of balance, we suggest that students use a process similar to the transcribing and transposing into score form as explained in lesson 6, but instead of employing a number of staves, use but two, the treble and bass, and assemble the entire chord and notes played by all instruments on these two staves so that the balance can be seen at a glance. In doing this, the notes on just one beat are taken into consideration. For better analysis, it is best to segregate the notes of each section. For example, show the string, the woodwind, and the brass families separately, and of course, all in concert key.

In the following examples, the result of this instruction is shown. 18-a—notes played by small orchestra; this excludes the piano, guitar, and includes only the melodic voiced instrument carrying mel-

ody, harmony, figuration or countermelody, and bass. 18-b—this would show what would be meant by poor balance. 18-c—this shows the balance of a larger orchestra; 18-d—this shows the balance of a still larger orchestra; 18-e—this shows the balance of an orchestra of similar size but with an entirely different distribution than in 18-d. This method shows the distribution in the different families and is valuable for any comparative analysis. We suggest that in studying a score and analyzing it, this reduction to two staves be done several times during the composition. 18-f—shows several more examples with unusual combinations and distributions. Notice passing tones.

These are usually of very short duration, altho dissonant for a second, which does not produce a bad effect if resolved correctly. Sometimes these dissonant effects are desired, to produce a dramatic effect, and so are written purposely.

In selecting a key for an orchestration, the various instruments must be taken into consideration. Students find that in attempting to select a key, frequently one key will be suitable for one instrument and another key for another instrument. It is best, therefore, to select a key where the range of the melody fits the principal melody instruments. For special

(Please turn to page 21)

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Section of The School Musician

**More Music
for Morale**

VOL. 16, NO. 10

JUNE, 1945

PAGE 15

The Rio Grande Sees Its 1st School Band Festival

The Rio Grand Valley of Texas had its first "All Valley" band festival May 5, at McAllen, Texas. The all day program met with very much success and received many fine compliments. To get things rolling, Gene A. Braught, Director of Bands at McAllen, sent an enrollment blank to all schools. From the information derived from the blank a 95 piece "All Valley Band" was selected. Enough music for each individual selected in this group was ordered, and sent out six weeks before the performance for individual practice.

From start to finish the festival was very well organized. Colonel George E. Hurt, Director of Longhorn Bands, University of Texas, was marching judge and guest conductor.

Nigro Completes His 18th Year on Aurora's Podium

There was standing room only at the West High School Auditorium, Aurora, Illinois when the 18th annual spring concert was presented in April. The director of school music is Harry H. Nigro, supervisor of instrumental music in all West Aurora Schools. Mr. Nigro is now completing his 18th year of teaching in Aurora. Previous to that he was the organizer of the famous Mooseheart Band and Orchestra, and was the bandmaster up to his enlistment in World War I.

George Howard Thrills Europe with Our Music

Capacity audiences greeted the Official United States Army Air Forces Band on their recent history making musical tour of England, Scotland, and France. Many were unable to attend due to advance sell outs; even England's huge Royal Albert Hall could not house all those who wished to attend. In each performance the band revealed superb musical artistry, and a versatility that is enviable to any organization of this type. From G. I. Joe to Lord Mayor the reaction was "the finest music this side of a dream".

There are 85 band members, and the conductor is Captain George S. Howard, Commanding Officer.

New Splendor for the Pawnee City H. S. Band

Pawnee City, Nebraska.—"Something new has been added" to the Pawnee City high school band. That "Something" was displayed at the fourteenth annual spring concert on May 18, when the band members wore their handsome new scarlet and black uniforms for the first time. Work and generosity made this one time dream become a reality, and a special thank you goes to the Band Mother's club for its fine sponsorship. Both the band and the orchestra offered an excellent musical program, and their ability and variety of selections delighted the large group attending. H. Arthur Schrepel is the director.

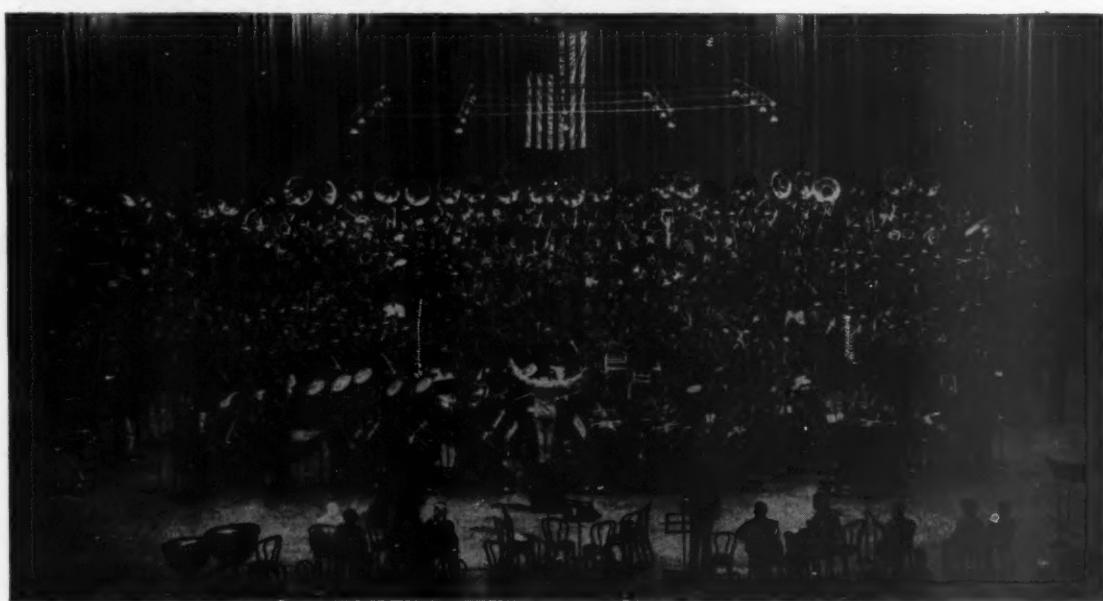
A Stage Full of School Musicians in Concert

More than 400 pupils from Sioux City, Iowa, public schools participated in an orchestra festival on May 18 in the Shrine auditorium. The program was given in cooperation with the Sioux City Music Week association of the department of public recreation in observance of National Music Week. It was an interesting program and the students were rewarded by the thunderous applause of an appreciative audience for their fine work. A noteworthy feature was that the various groups, which occupied the entire floor and stage of the auditorium, were seated at the same time, thus avoiding the delays and confusion which are usually a result of several entrances and exits.

Henri Pensis, conductor of the Sioux City Symphony orchestra, was the guest conductor.

Victory Songs Thrill Crowds at No. Dak. Concert

One hundred pupils of the Ashley North Dakota high school entertained a large audience at their first spring music concert held on May 4 in the high school auditorium. The band, mixed chorus and junior and senior girl's glee clubs, under Miss Lorraine Olson presented a variety of numbers that were very well done. The finale was especially impressive with the massed chorus, accompanied by the band, playing and singing Victory Songs by Paul Yoder.



Massed Band of the Annual Big-Nine Music Festival held in Rochester, Minnesota, whose concert in the Mayo Clinic auditorium closed the event and climaxed National Music Week, Friday, May 11th. The performance comprised a chorus of 500 voices, a select orchestra, and a select band, each consisting of 100 pieces. The chorus, under the direction of Dr. Hazel Nohavec of the University of Minnesota and the band and orchestra under Mr. C. B. Righter of the University of Iowa. Host conductor H. P. Jones is on the podium. "Big-Nine Schools" included Austin, Albert Lea, Faribault, Mankato, Northfield, Owatonna, Red Wing, Rochester and Winona, Minnesota.

All Accounted For in This N. Y. Spring Show

Be-decked in their new uniforms the North Junior High School Band of Newburgh, New York shared the footlights with the N. J. H. Orchestra, Boy's Glee Club, Mixed Chorus and the Girl's Chorus on April 15. The Five-Star event was the school's annual spring concert.

From the opening measures of the "Russian Choral and Overture" through the final strains of "The Star Spangled Banner", the program modulated without the slightest touch of dissonance. It was a satisfied audience that left the N. J. H. auditorium that evening. This of course was not the first successful performance given by the music department, but one of many. William L. Zahn is the director of music, and the school's number one band booster is David B. McKeener, Principal—other school principals please take note!

S. C. Band Gets Neighbor Directors to Pick Faults

In accordance with their yearly procedure of having a school band examination by a special musical judge, the Rock Hill High School Class A Band, of Rock Hill South Carolina, tuned up to the best of their ability for a test of musical knowledge and qualifications by Mr. Herbert Hazelman, Music Supervisor of Greensboro Public Schools, Greensboro, North Carolina.

The examination is an all day affair beginning with solo and ensemble numbers in the morning, followed by an afternoon rehearsal, and as a climax to the day's activities, an evening concert is presented, conducted by the guest judge. The band exhibited fine talent at the concert, and was rated A-1 by Mr. Hazelman.

Miss. Band Takes Part in War Prisoner Program

The Belzoni Mississippi High School Class C Band, under the direction of Mrs. Clarence Erb, furnished the music for a recent ceremony at the local prisoner of war camp. The occasion was the presentation of the Presidential Unit Citation to Pfc. Kenneth W. Driver, by the camp commander, Lt. Frank J. Abbate. The *Pièce de résistance* of the day was the colorful and inspiring scene portrayed by the band in their red and blue uniforms, and the soldiers, all veterans of the South Pacific, marching in review.

South Central Illinois Clinic Under Bennett

On April 28, the South Central Illinois Band Clinic was given at the Effingham Illinois high school. The program rolled along smoothly with perfect instrumentation ever present. David Bennett, ASCAP member, was the guest conductor.

Sub-Clinic in Virginia

As a follow-up to the Virginia All State Band Clinic, a Clinic on a smaller scale in which all Randolph-Henry High School senior band members participated, was held on May 15. At the State Clinic Randolph-Henry was represented by three school members. Jean E. Boyle is director of music.

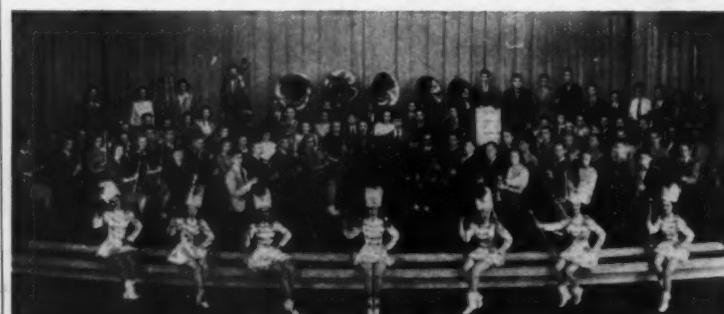
School Bands in the News



This Galt, California high school band of 55 represents more than a quarter of the entire student body. One of the treasured recollections of the school's music department is the band's trip to the World's Fair of San Francisco to play a concert on Treasure Island. They won two Superior ratings in State Contests and have made over \$300.00 in prizes with their marching band. During the war they have taken an active part in all local bond rallies. Their director Laurence E. Littleton got his B. M. at the College of Pacific in 1936.



Here you see Henry Fillmore, famous bandmaster and president of the American Bandmaster's Association, in an acrobatic mood as he directs the Leon High School Band, of Tallahassee, Florida, during an inspection concert held there on April 12. Mr. Fillmore rated the band 1st Division in playing, and sight reading in Class B. Panama City, under the direction of Orin Whitley, also took a 1st Division. Other bands of northwest Florida (Class C), were Quincy, 1st Division, H. Carlton Mason, Director, Greensboro High, 2nd Division, Miss Barbara Hunter, Director. In Class D, Havana High, 1st Division, Miss Shirley Bavis, Director, Mount Pleasant, 1st Division, Mrs. Mary Watson, Director, Chattahoochee, 1st Division, H. Carlton Mason, Director.



This full-fledged concert band of Central High School, Chattanooga, Tennessee, is under the direction of B. H. Walker, one of the finest trombonists in the south, member of the Chattanooga Symphony Orchestra, Opera Orchestra, and Union Band. Besides having a wonderful musical organization, Mr. Walker is to be congratulated on having selected seven of the prettiest twirlers and drum major to be found anywhere east of Hollywood.

Flash-

Address Your Letters to the School Musician News Room

By Muriel Hewitt

Charlottesville, Virginia.—On May 23, Sharon B. Hoose, Director of the Lane high band, was elected President of the Virginia Band and Orchestra Directors Association.

Gordon, Nebraska.—Gordon was well represented at the annual spring Music Festival held early in May, having more entries than any other school. There were no ratings or places given but the judges offered their constructive criticism as awards. The soloists and groups made a splendid showing.

Beresford, South Dakota.—On May 16 the band had a tag day to raise more funds for the purchase of new uniforms. The endeavor was a success, and helped add many dollars to the cause.

Brookings, South Dakota.—The annual junior high school spring concert, given early in May, was comprised of more than 150 musicians. The school instrumental work is under the direction of Miss Grace Ericson, and the vocal group is directed by Miss Lillian Schiebelien. The program consisted of many familiar concert numbers, all enthusiastically received by the audience.

Humboldt, Nebraska.—The band is now working on the stirring number "Pomp and Circumstance" to be used for the coming graduation exercises.

Audubon, Iowa.—V-E Day was observed here with the school band under T. M. Talmadge, furnishing drills and the accompaniment for the singing of patriotic songs. The ceremonies were terminated with devotional services.

Grant, Nebraska.—"Stardust" has been adopted as the theme song by the Plainsmen. They are a newly organized fifteen piece swing band of P. C. H. S. under the direction of Mr. Thayer. The band just recently played for their first dance and were unanimously voted "on the smooth side".

St. Peter, Minnesota.—Setting an outstanding record this year in district competition, and establishing a new high for the district, the St. Peter high school music department collected a total of fifteen "A" ratings. Instrumental and vocal groups participated, including soloists, and the ratings were equally distributed. Earl J. Erickson is the director of music and was in charge of all entries.

North Platte, Nebraska.—At the annual band banquet held in May, Jack Johnston was named captain of the North Platte high school band for the year 1945-46. Congratulations Jack!

Canton, South Dakota.—The American Red Cross sponsored a program at the Army Technical Training School in Sioux Falls, on May 2, and invited the band and glee club to perform for the officers and enlisted men. The event proved entertaining and was greatly appreciated.

Charlottesville, Virginia.—The Lane high band was host to the fourth annual Virginia All-State band Clinic, May 23, 24, and 25. Seventy-five select players from the state composed the band, twenty-five of whom were Lane high band members.

Tale of the Twin Twirlers

It was Wesley Moore, bandmaster and practical joker of the Summers County Schools, Hinton, West Virginia, who started all of this. Last February this Moore person came along with the brilliant idea that he had the "only pair of Twin Twirlers in America." And we were foolish enough to release the idea in print. But before the ink was dry there started across the Editor's desk a parade of "carbon copies" that reached from Wesley's little West Virginia to Oregon, California, Texas, and all intermediate points.

So fast came the pictures that we began to realize that it would take years to publish them all individually, and perhaps before we reached the end new sets of twin twirlers would be coming on the scene to prolong the procession indefinitely. And so we have decided to give you the whole ball of wax on one platter. Here 'tis. The glamour is spread over the following two pages.

1 MIDDLETOWN, CONNECTICUT. Ruth and Regina Lucy. They are seniors and twirl for the Woodrow Wilson High School Band, which is under the direction of Frank G. Ford. Last school year this band had four sets of twins.

***2 HARLAN, INDIANA.** Norma and Naomi Gustin. They are fifteen years old and have been twirling and strutting for two years. Naomi plays the saxophone and Norma the drum. We have an invitation to see and hear these girls perform, and we are going to take it. Mrs. Janet Woods is their director.

3 CLARKSBURG, WEST VIRGINIA. Phyllis and Patricia Warner, majorettes for the Bridgeport High Band since 1940. By the time you read this they will have been graduated. A. W. Shaw is their bandmaster.

4 COLFAX, WASHINGTON. Believe it or not, two pairs of twirling twins. Evelyn and Elaine Dayton, seniors, who have been twirling since their eighth grade days, and standing, Joyce and Janice Matzger, juniors. Their school principal Howard C. Moses wants to bet that Colfax is the only school of 234 enrollment boasting two pairs of twin twirlers.

5 DELAVAN, MINNESOTA. Colleen and Colette McDermott. These two beautiful and talented girls twirl for the Consolidated Schools Band, which is instructed by Mabel Shepard. When not twirling batons, the girls double as snare drummers.

6 BLOOMSBURG, PENNSYLVANIA. Marjorie and Madalyn Ent. These twins are sixteen years old and have been twirling with the school band for 2½ years. Their director is Walter H. Freed.

7 McALESTER, OKLAHOMA. Ida Faye and Fanny Mae Swinney, sixteen year old seniors concluding their fifth year with the band, which is under the direction of T. L. Pittenger. Besides twirling, Ida Faye plays solo clarinet, and Fanny Mae first flute. Both are members of the mixed chorus. Ida Faye goes in for speaking and dramatics, which have brought her much attention.

8 HAMBURG, ARKANSAS. Betsy and Jane Burgess. They are eighth graders and this is their third year as twin twirlers with the high school band, under the direction of Mrs. C. C. Young. The band is a fifty-piece unit with nine twirlers who have contributed much to marching victory.

9 SABETHA, KANSAS. Leona and Ramona Brinkworth twirl with the school band which is under the direction of Albert Unruh.

10 CONCORDIA, KANSAS. Martha Lou and Mary Lee Vaughan. These girls are fifteen years old, and have been twirling with the band for three years. They are excellent twirlers, and have played an important part in the band's success. Sister M. Athanasia is director of the Cathedral High and Grade School Band.

11 LA GRANDE, OREGON. Jean and Joan Payne. This seventeen year old pair stand 5 feet 5 inches, an advantageous height for fine twirling, and they are said to be unexcelled as strutting majorettes. They are two of a team of ten twirlers with the La Grande High School Band, under the direction of Leroy Darling, and we are not calling him.

12 BRIDGEPORT, NEBRASKA. Kay and Karen Christensen. At five years of age last October they probably win as the youngest twirlers. They are 3 feet 4 inches tall and give their routines regularly at basketball games to the accompaniment of the band, which is under the direction of Alfred F. Kucera.

13 BLOOMFIELD, NEW JERSEY. Three sets of twins, one pair of twirlers, one pair as color guards, and one pair serving as majorette and flutist. Their names are Benny and Gene Gruttadaria, twirlers, Jane and Nancy Kessell of the Color Guard, and Eunice and Juanita Werner, drum-majorette and flutist. Floyd

(Please turn to page 20)



In Mexia, Texas, Robert L. Maddox, Director, has kept this band flourishing throughout the war, and took a first division rating in the Regional Contest held in April of this year. They have an air-conditioned band house. His Band Parents Club has provided the organization with several new instruments. Mrs. Wallace Mason is president of the club. This is one town that is definitely making school music history.





Twin Twirlers

(Story begins on page 17)

15 T. JORDAN, bandmaster, and that story just about takes our breath.

14 REDFIELD, SOUTH DAKOTA. Juanita and Bonita Larson. These charming brunettes are thirteen years old, and are in their seventh year of school. They have been twirling with the Redfield High School Band for 1½ years. They started as color guards, but now they really strut their stuff. Roger Franklin is their bandmaster.

15 ROYAL OAK, MICHIGAN. Two photogenic beauties now in their last semester with the Royal Oak High School Band, which is under the direction of Worthy John Denman. We are very glad to have the opportunity to print this picture. But was it an accident, or by design, that John withheld their names?

16 VALPARAISO, INDIANA. Joan and Jane Starkey, 10th graders of Portage Township High School, Gary, Indiana. Their twirling is identical. Note the medals. The girls play clarinets, in the high school band, with identical musical aptitude marks (#2), they have been in music classes for several years, and their director, George L. Myers, still can't tell them apart.

17 EL MONTE, CALIFORNIA. Margaret and Beverly Henkle. These young ladies are sixteen years of age, and winding up their junior year. They have been twirling for three years, and are said to be very easy on the eyes. Robert S. Hicks is district superintendent and a man we would like to meet.

18 NEVADA, MISSOURI. Mary and Martha Cleveland, 16 year old juniors. These girls have taken the same subjects in school, they dress as well as look alike, they own identical ponies, and they generally stop the show when they appear with fast routines at band performances. Their bandmaster is John F. Williams, and their principal, who kindly submits this picture, Harry Shubert.

19 NOBLE, ILLINOIS. Bernice and Wonita Anderson, 11 year old six graders. They have been twirling with the band for three years, and for the past two Wonita has been serving as drum majorette. Bernice plays saxophone, and Wonita cornet. Miss Edith Pritchard is music director of the Noble Grade School.

20 ST. LOUIS, MISSOURI. Irene and Ilene Stacey. With their bright brown hair and their bright brown eyes, these sixteen year old curvaceous beauties are third year students with McKinley High School. During their first year they played drums. Charles A. Humfeld is director of bands and orchestra.

21 UVALDE, TEXAS. Lanell and Lynda Galloway. These girls have played clarinet in the Uvalde High School Band for three years. They are twirling students of Virginia Nutt. They are a source of great pride to their director, P. H. Wohlford.

22 NEODESHA, KANSAS. LeVerne and LaVonne Willard. They are twelve years old and are in the eighth grade, twirling numbers of the thirty-two piece Neodesha school band, which is under the direction of Victor DeAlbani.

23 SAVANNAH, MISSOURI. Doris Lea and Darlene Wyss. These girls can strut, twirl, tap dance and sing, to mention a few of their accomplishments. They are fifteen years old. Mr. O. C. Alburn is their director of music.

Pictures Not Available

CLINTONVILLE, WISCONSIN. Douglas and Donald Topp, twin boy twirlers, formerly with the high school band, which is under the direction of Frederick A. Parfrey.

BRUCE, WISCONSIN. Helen and Ellen Nelson, two charming fifteen year old girls whose photograph got damaged in the mails. Miss Berneice Morey is their director.

JERSEYVILLE, ILLINOIS. Jane and Jean Stanley, two excellent majorettes with remarkable showmanship. They are seventeen years of age, and graduating this year, are planning to attend college next fall. C. S. Smith is their director. Picture ordered returned before we had a chance to print it.

ORD, NEBRASKA. "What! Only one set of twin twirlers in Hinton, West Virginia?" writes Superintendent C. C. Thompson. "We have two pairs. Arlene and Maxine Wolfe and Jeannine and Jeanne Fox." No wise cracks, please! The Wolfe twins, juniors in high, have been twirling six years. They look so much

alike the school teachers just call "twin" and never know which one answers. The Fox twins are eighth graders and twirling for the second year. The picture kindly sent by Mr. Thompson included the entire twirling corps of ten, which was unsuitable for reproduction in our group.

Just to Review

HINTON, WEST VIRGINIA. "Wes" Moore's girls are the Smith sisters, Lionel and Lilah, whose pictures appeared in the February issue.

LEHIGHTON, PENNSYLVANIA. Pauline and Olga Sauerman. Their pictures and story appeared in the March SCHOOL MUSICIAN.

HATTIESBURG, MISSISSIPPI. Ray and Roy Raddin, whose pictures and story appeared in the April SCHOOL MUSICIAN.

Thus ends the saga of twin twirlers with our school bands. The analytical mind will immediately catch the predominance of girls among this brilliant list of twins, and might wonder why parents give their pairs such similar names unless to add to the confusion. Of course if someone wants to reopen this subject in September with a set of triplets, we'll start the whole thing all over again. There must be an end somewhere.



CEDARVILLE, CALIFORNIA. —When J. P. Williams took over the instrumental music department here, he inherited a vanishing band that had hit a new low, an orchestra that remained in memory only as it had ceased to exist.

Realizing that it would be difficult to have both a band and orchestra in a small rural high school it seemed better to concentrate on developing a good band.

At the present time there are seventeen boys and girls in the High School band and about the same number in the Cedarville Elementary band.

As an inducement to encourage students to participate in the High School band a system of awards for coming to rehearsals and practicing at home was instituted.

Although the band is small it is fairly well balanced with six clarinets, three cornets, two french horns, three saxophones, one baritone, BB, Sousaphone, snare drum, bass drum.

Since all rehearsals must be held during school time because many students come in on school buses and no provision is made for regular rehearsals every day and the Principal is also the band direc-

tor, the music students are lucky to have two rehearsals a week. These are alternated different periods during the week.

Mr. Williams came here from Lander, Wyoming, where he had an instrumental music department of about 100 students, but because of his interest in administration he came to California where he served as Vice Principal last year and Principal this year.

His bands and choruses have won first and second divisions in district, state, and National competition festivals in Wyoming, Colorado, and Texas.

One thing boys and girls miss is the opportunity to take part in music festivals, and because of the great distance from centers of population it is particularly hard to arrange for such meetings here in Northern California.

In the elementary school, boys and girls are encouraged to play Song Flutes, Tonettes, in the fourth and fifth grades. Mastery of these instruments is a prerequisite to play in the band. A student must be in the sixth, seventh or eighth grade before he can begin on a regular band instrument.

Course in Arranging

(Begins on page 14)

choruses, the key can be changed to some related key.

Families of instruments should be treated so that the parts produce the best unity and coordination possible. Instruments of the same family blend better than a mixture of instruments, altho contrasts are valuable especially for countermelodies etc.

TONE BLENDING—Almost any instrument will sound well when played with another, but especially fine effects are possible by a study of tone blending. For example—there are many unusual effects possible even in a small orchestra, such as: three clarinets with muted violins; trombone, muted, playing melody with trumpets in low register, also muted; flute, two clarinets and trumpet, muted, with the trumpet part written between the clarinets; two baritone saxophones, and tenor sax in the low register, all sustaining tones, with two violins in duet above; four violins in quartette with clarinets playing a figuration in harmony; two trumpets and two soprano saxes in quartette form; bass melody with woodwind or sax sustained effect; clarinets in extremely low register with a muted trumpet playing obligato; guitar in single string effect in low register with clarinet playing in middle register; four brass, the trumpets, trombone and bass playing in close harmony and very softly while a violin plays lead. This variety and the many kinds of blendings are unlimited. These all require special arranging, and are not usually suitable for the ordinary commercial arrangement unless written so that the parts are cued, or written on a special staff so that a substitute part is available. We suggest listening to recognized radio orchestras to obtain a knowledge of the effects which are usually easily recognized.

If the instrumentation is limited, some instruments can be used in a disguised form and produce effects of a larger orchestra. This is especially true of legitimate music and arrangements. A muted trumpet written between two saxophone parts which are written in the upper register will sound similar to three saxes; a clarinet in the upper register written between two flute parts will sound like three flutes. This effect is appropriately nicknamed "sandwiching," and enables an instrument to lose its identity and partially assume (to the ear) the coloring of the instruments between which it is sandwiched. A trumpet or trombone, muted, between two French horns sounds like three French horns, and at times an effect like this is very valuable in smaller combinations. The most unusual part of this effect is that it does not require an instrument of the same type or family to assist the other instruments. By this method of special arranging, many ten or twelve piece orchestras sound like a group of players of much greater number.

Even in dance orchestras, the more unusual instruments are recognized for their value in producing a unique coloring and raising the value of the entire orchestra. Instruments like bass or alto clarinet, oboe, English horn, bassoon, contra bassoon, flute, arrusophone, baritone and bass saxophones, marimba, xylophone, add much to the value of an orchestra, and permit an arranger to produce effects in tone blending that are most unusual.

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A clarinet with a voice extending below the last note on the piano keyboard? Preposterous? Not so! The contra-bass clarinets extend the range of the clarinet family to the bottommost depths of the musical cellar.

The double bass, or string bass is normally considered the musical foundation for string and orchestral ensembles. In like fashion, the tuba is so looked upon in wind ensembles. The subsequent addition of string basses to concert bands is still viewed as an innovation by many. Such usage, however, has long since been time proven, and accepted.

The use of the tuba is not only accepted, but required for the proper rendition of certain orchestral works, and as such, is an accepted member of the full orchestra. Most Wagnerian scores would be devoid of their majestic beauty if the tuba was not present.

On a comparable basis, the contra-bassoon is an accepted member of the full orchestra. To this low voiced woodwind, interesting and descriptive passages are entrusted for proper coloring. Its distinctive voice has been heard in concert bands on the continent, and has been so employed in this country. The contra-bassoon, however, for several widely varied reasons, in America, has not been too widely employed or favored in concert bands. This is particularly true where outdoor performances are involved. Its voice can not compete with the more boisterous brass instruments.

Contra-bass clarinets are the clarinet family's counterpart to the contra-bassoon. In fact, the clarinet family can boast of several members identified as contra-bass clarinets.

The contra-bass clarinet in E-flat, pitched an octave below the alto clarinet, is the smallest of the contra-bass clarinets. Its tone is more full than that of the bass clarinet, and by the very nature of its lower pitch, has a greater range downwards. Its throat tones are somewhat superior to those found on the bass clarinet. It has been employed in various roles, in both this country and abroad. Prior to the present world conflict, two French manufacturers cataloged contra-bass clarinets in E-flat.

Deeper in voice is the B-flat contra-bass clarinet. A full octave below the bass clarinet, this clarinet affords a remarkable reed voice, which can well be utilized to great advantage in the portrayal of compositions of a chorale nature. When scored for orchestra or concert band, the works of Bach could well be enhanced by the use of a contra-bass clarinet. Due to its great range, downwards, the contra-bass clarinet in B-flat would serve to greater advantage, in this adaptation than a higher voiced clarinet. Like the contra-bassoon, the contra-bass clarinets in E-flat and in B-flat can well serve a definite music role, and serve it better than any substituted brass or string instrument.

The deepest voiced of all the clarinets is the "double-contra-bass" or pedal clarinet. This clarinet, pitched in B-flat, is two octaves below the bass clarinet. It

was my good fortune and pleasure to inspect and to play this lowest voiced of all clarinets a few years ago. While at the long to be remembered New York World's Fair, as a member of a musical organization, at the time appearing at the Fair, this unique opportunity was afforded me by an official of the French exhibit, who, in his own right, was a fine woodwind instrumentalist. On display in the exquisitely decorated building of the French government, amid exhibits of French finery, art and perfumery, instruments manufactured by representative members of the French musical instrument industry were displayed. The usual members of the woodwind family were exhibited. The tiny array of flutes, oboes, English horns and clarinets were detracted from by the prominent display of several contra-bass clarinets. The largest of all the clarinets on display was the aforementioned "pedal" clarinet. Its size dwarfed the other contra-bass models, and made alto and bass clarinets appear diminutive.

In appearance, this clarinet resembles the basic design and shape of the contra-bassoon. Its playing position is quite similar to that of the contra-bassoon. The mouthpiece, as well could be imagined, is considerably larger than that of the bass clarinet, and is even somewhat larger than those found on contra-bass models in E-flat and B-flat. Surprisingly, the mechanism had been so arranged that the finger plates are easily within the reach of the average clarinetist's finger spread. The first tones voiced by this pedal clarinet make a lasting impression on a new listener. Its voice can be compared to the majestic tones found in the great choir of a full pipe organ. The practical application of this clarinet? At the time, it had not been employed in any musical organization as a regular member. Its possibilities were many, and with certain modifications in our present orchestral scoring, it could well serve an important role. Its voice could well afford a musical foundation for types of composition that are not too well flavored by the traditional tones of the string or brass bass instruments.

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The Clarinetists Column

By George E. Waln

Oberlin Conservatory of Music
Oberlin, Ohio

Now with the end of school we can catch our breath after the strenuous spring music activities and ponder for a while on things in general as they were and are, musically and otherwise. V-E

Day has come and with it a big step toward complete victory with all its wonderful implications of peace and future normalcy. It is hoped by fall that the much needed civilian consumer goods, in-

cluding musical instruments, will be manufactured and released to the public. More musical instruments like more music teachers are seriously needed in the public schools. With Germany out of the war the outlook is promising.

This spring has marked the return of considerable high school music competition activity mainly in the form of solos and small ensemble groups. Only in small areas was it possible to bring complete bands and orchestras and choruses together for competitive and festival activity because of travel restrictions. Many successful festivals were held where a few selected players and singers from each of several schools came together to play or sing under the baton of a guest conductor. I should like to pay tribute to the directors of one such band festival held in this area in which I was privileged to participate. This was the Buckeye League in Ohio which includes the schools of Bowling Green, Findlay, Pottsville, Fremont and Tiffin. Director Walter Sells and Fremont played host. Each of these schools has a fine band at home with the result that a few select players from each group made up one of the finest 125 piece groups which I have heard. The musical result was inspiring.

In Greater Cleveland, the junior high school orchestras and senior high school bands met recently in their first competition in several years. During the past few years the plan of adjudicator's comments without ratings was used and although the general standard of band performance was comparatively high, several directors of the twenty-two bands indicated their preference for ratings which they say will do much to stimulate the players to even higher standards of excellence in the future.

In the solo and ensemble auditions in Ohio, the experiment of having the adjudicator give oral comments to the performers at the end of each event was highly successful. These were in addition to the usual written comments and ratings. Another experiment in the Cleveland city auditions was to require soloists to play a major scale and chromatic scale at the time of their solo performance. Previous to the date of the audition they were given a mimeographed sheet containing major scales through four flats and sharps, and the chromatic scale. At the audition they were called upon to play any scale from memory which had appeared on the sheet. The experiment was tried upon just certain instruments such as clarinet, violin, corno, and flute and was judged a success for acquiring the technique of scale playing plus the feeling of key. Your column-

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ist would welcome hearing from readers as to experiments tried in other states in the musical festivals and contests held this year.

Of interest to woodwind players and particularly to oboists is the news I recently received from Mr. Luther P. Hines, reed jobber of the famous Hines reeds, to the effect that the renowned oboe maker, Mr. Loreé and his wife died accidentally in Paris recently. Their deaths were attributed to escaping gas in their apartment. Monsieur Loreé was 82 years of age and had been in the oboe business for 60 years. It is hoped that he will have a successor to take over who is an equally good master craftsman.

It may be of interest to note that Monsieur Eugene Van Doren, maker of the famous Van Doren reed, died at about the time the Nazis invaded the low countries. His son, Robert, only in recent months escaped the Nazis and returned to Paris to find his factory in good condition. It is hoped that he will carry on his father's business.

Any of you who read the "Double Reed Classroom" by my fellow columnist in last month's School Musician must have felt as I did that it was extremely enlightening and interesting. Keep up the good work, Mr. Jack Spratt!

A friend who doesn't choose to have his name revealed in this instance asks me this question about clarinet, "What objection do you have to starting all small clarinetists using the 'C' key on the left instead of the right, and consequently the 'B' key on the right?" The reason for this, he says, is that small children cannot reach the "B" on the left. Although I am rigid in my fingering discipline I too have found this trouble, and in some cases have permitted the child who finds the unorthodox way easier, to use it until his hands grow. The switch is not difficult to make since the alternate combinations are a natural thing to learn anyhow as the student progresses. Here again, the opinions of other clarinet teachers will be welcomed. Another question asks "I have finished the Jeanjean 18 Etudes and I don't know what will logically follow it. What do you suggest?" If you can get the Jeanjean 16 Etudes you will find them more difficult than the book you mention, and perhaps even more interesting. To my knowledge this book is not available in an American edition, while your book "18 Etudes" is published by the Alfred Music Co.

Mr. CL of Quincy Illinois, asks how I would interpret the following two measures.



In its broadest manner I would play number one with a continued flow of the breath and would articulate the notes with a gentle "d" attack (in contrast with a "T" attack). The tongue at its tip is more relaxed than for the staccato. In the second example I would use the "Ta" attack as if I were playing a staccato but would definitely stop the breath between tones. I hope I have conveyed this explanation in a way you can understand.

A pleasant summer to you all.

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School



This is It!

Have you found the horn section? Have you spotted the Schmidt, the Kruspe, the Alexander? Now which horn player are you? That's fine. Dr. Goldman given you the downbeat for "Oberon Overture"—take the solo will you? I'll sit this one out.

Your audience on the Mall tonight is about three thousand strong not counting the WNYC microphone audience. How are you doing? Most New Yorkers know their horn playing, and breathlessly await your first attack. And your fellow bandmen, solid professionals, artists, observe you out of the corners of their eyes, ready to appreciate your performance if you make the grade.

So your big moment has come at last, and you feel like your last moment has come big. You wish you could play horn. You know the other horn boys can play high, play low, read treble, bass, transpose anything anytime, never get nervous, etc. And why not you?

In case your big moment comes unexpectedly (as it usually does when the director decides at the last moment to do the Rhine Journey with you on the horn call) why not be ready to dish out the impossible? Here's your summer tonic for 1945.

Order various books of the "Universal Teacher" series as mentioned. They are 75¢ except the piano accompaniment \$1.00.

Assuming you read "regular" (F horn music straight) proceed this way: Use "Cornet" book like F music for solid middle register foundation, no errors at all. Use "French Horn" for increased register, with "Piano" for accompaniment (second half of book). Use "Eb Mellophone" for Eb band transposition, with "Piano." Use "Tuba" for bass clef practice in two ways, first, as classical bass clef, lowest C on second line below bass staff, and next, as modern bass clef lowest C on the second space (some tunes not playable unless you have double F and Bb, or 5-valve single Bb horn) no "Piano." Use "Oboe" for high register practice, treating the music as though it



Dr. Edwin Franklin Goldman lifts his baton for the down beat opening a concert in Central Park in New York City.

were F music, no "Piano."

Again use "Cornet" for Horn in Bb transposition, playing first a fifth lower throughout the book, then a fourth higher, "Piano" accompaniment. Again use "French Horn" for Horn in E transposition, $\frac{1}{2}$ step down playing stopped horn or using a regular transposing mute, and "Piano" part; do not use the stop valve if your horn has one. Again use "Eb Mellophone," playing stopped horn as above, for practice in Horn in D; "Piano" will fit. For Horn in A, play through "Cornet" book stopped as above, "Piano" helps.

Again use "Oboe" for Horn in C, a fourth lower, which will fit "Piano" accompaniment. Again use "Tuba" for Horn in C bass clef which is very necessary for doing male quartette literature, bass clef baritone band parts, trombone swing parts, etc.; "Piano" fits.

For Horn in G transposition, use "French Horn" reading a whole step higher, checking with "Eb Mellophone" for accuracy; a suggestion is to have another horn student play from "Eb Mellophone" book straight while you read the "French Horn" book up one step as mentioned.

For Horn in Ab apply tune "feeling" or syllables in the new key a minor third higher (step-and-a-half), use "French Horn" book, no "Piano." Horn in D is a major third lower (two steps) use "French Horn" book, no "Piano." Horn in B-natural involves "Oboe" book transposition, stopped and transposed a half step down, "Piano" will fit.

Perhaps you read "concert pitch"

(piano pitch), or wish to adopt it to learn transposition with less guessing.

Start with "Oboe" book to establish treble clef for Horn in C, using "Piano" accompaniment. Next use "Tuba" for bass clef in C, it will fit with "Piano" book. Now utilize the bass clef using "Eb Sax and Bassoon" book for Eb band transposition, observing the relation between the treble signature and the bass signature which you will use; "Piano" fits. Now read from the "Eb Mellophone" book to apply the bass clef and three flat signature.

For Horn in E transposition, use "French Horn" book, but read bass clef with four sharps carried, play stopped horn and use "Piano" accompaniment. For Horn in F, the "French Horn" book is used calling middle C on the second line (mezzo-soprano clef), and flattening B first space and top line, "Piano" fits it.

Use "Cornet" book for Horn in Bb, studying the tenor clef chart in "Bassoon" instruction page; carry two flats, read through the book in low octave then in high octave, "Piano" accompaniment.

For Horn in D transposition get "Viola" book to become accustomed to alto clef, use "Piano" accompaniments in first half of book. Apply this clef to "Eb Mellophone," adding two sharps, playing stopped horn, and using "Piano."

Practice in Horn in G is best with "Cornet" book, reading baritone clef, middle C on first space, one sharp carried, no "Piano." For Horn in B-natural, use "Oboe" book, reading tenor clef with five sharps carried; play stopped and use "Piano" accompaniment.

Teachers needed!

If you are a qualified teacher, your services are urgently needed to overcome an alarming shortage in this vital war work. Our youth must not be neglected. Teachers, keep teaching! Ex-teachers, return to your profession!



Horn in A needs the "Cornet" book again, reading soprano clef, middle C on bottom line of staff, adding three sharps, playing stopped with "Piano." For Horn in Ab, do as for Horn in A, except add four flats, and do not use "Piano." For Horn in Db, read "Cornet" with alto clef and five flats, without "Piano."

Where the "Piano" is not involved, any book may be used for transposition to any horn pitch. By using various pitched books this way, much can be discovered about signatures, and a wider total range of the instrument will be used.

Prominent Teacher Responds

To our appeal for horn teachers came immediate response from Mr. Alphonse Pelletier, 137 Elm Street, Pittsfield, Mass. His code (see April 1945) reads: I-A, B, C, D, E, F, II-B, III-A, IV-A, B, C, D, E, V-A, VI-A, VII-A. Write him direct for specific information.

Student Horn Fan

An appeal was received early in the campaign from John M. Adams, 75 Gillies Road, Hamden 14, Connecticut. His code reads: I-E, II-B, III-A, IV-D, V-A, B, VI-B, VII-A. And that's not all. John goes on at great length "Who's in Willemer's place at the N. Y. Philharmonic? . . . think Farkas is in Cleveland still . . . Valkenier and Mac Donald (Boston) best horn team in country . . . Chambers filling in for Mason Jones at Philly . . . Hans Fischer, Baltimore . . . who are horns now with Detroit, National, Chicago, Indianapolis? . . . big chance for horn players in New Haven . . . I have five concerts and eight rehearsals in Music Week . . . horn columns very interesting . . . whole Hamden H. S. Band and Orchestra get The SCHOOL MUSICIAN.

University Needs Horns

Victor J. Grabel whose columns in the Etude magazine you have seen is now director of the band at John B. Stetson University, DeLand, Florida. He will consider applicants for a scholarship on French Horn: won't you drop him a line if you are about to graduate?

Expert Criticism

Max Pottag's eagle eye dug out of one horn column my statement concerning tonguing with the tongue flat on the floor of the mouth. I'm still analyzing tonguing for minimum effort and musical result, and I'm glad he put my midnight writings on the spot. At present I'd say take your choice of the tongue body on the floor of the mouth the tip serving to trap the air pressure at the edges of the upper teeth, or of the tongue arched with the tip anchored against the inside of the lower teeth and the upper surface of the tongue sealing the air pressure against the roof of the mouth.

But Mr. Pottag still likes us for all our mistakes: ". . . your suggestions on transports for my 'Horn Passages' an excellent idea . . . by following your advice transposition should become easier . . . keep up the good work." Thank you, Max.

Horn Treat

You know those judges that poke holes in your school contest pieces? Well, you can be one, and judge top hornists. Compare three recordings of Cesar Franck's D-Minor Symphony, Allegretto movement, horn solo. Victor DM300, DM840, and Columbia M479 will make you a connoisseur in fifteen minutes. Don't blame the hornist for faulty control by the technicians, but give it to him for slips. The last four tones are the bumpiest in horn literature; who smooths it out the best? Write the column your ratings for September publication.



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The Double Reed Classroom Bassoon... Oboe

By Jack Spratt

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Since my last month's column, I have talked with several music supervisors in smaller schools about getting lesser known instruments into their bands and orchestras. By lesser known I refer to the instruments usually lacking in the smaller school bands and orchestras such as oboe, bassoon, bass clarinet, Eb clarinet and French horn. First of course, is the problem of getting the instrument with the current shortage and high prices. If the school board will not give you the money, you will have to do something similar to the method by which I obtained my first glimpse at a bassoon. I was attending high school in Springfield, Ohio, a town of approximately 68,000 people at the time. Gaylord Humberger and Fred Saumenig were the music supervisors. Humberger conceived the idea of adding a bass clarinet to the orchestra and selected me for it as I was about third best clarinetist and expandable. I agreed to do my best when he could produce the instrument and he put on a two performance minstrel show using orchestra and band talent and starring Earl Warren, now featured with Count Basie and his Orchestra. From WLW he hired two well known performers, Charlie Dameron and Jack Saatkamp. The minstrel cleared about \$200.00 and the following semester when I returned to school, Humberger called me into his office and opened a strange looking instrument case that had even stranger looking contents. Not a bass clarinet and certainly nothing I had ever seen before. It was something I had not bargained for but my curiosity was aroused and I stumbled out with it to find Fred Saumenig who could show me how to put this thing called a bassoon together so that I could see better what I had tackled. The curiosity that stared me has stayed with me to this day and I am constantly trying to find out more and more about this fascinating instrument. Also, I enjoyed the distinction of being the only person in my town to try to play the bassoon and the little notices in the local and the high school paper inflated my ego a bit. My supervisor friends tell me that this is not always the case when they try to introduce these instruments. They tell me that due to the strong influence of the radio dance bands, all of their students want to play saxophone, trumpet, trombone and drums. When they do have instruments other than these, they say they have trouble getting someone to take an interest in them. However, this same influence can be made to work for you if you will point out to your prospective double reed or horn player that these same radio programmes and dance bands use oboes, bassoons and horns. Very often they are not familiar with the tones produced by these instruments and are not aware of their use in their favorite medium of music. It then becomes your job to familiarize them with the sounds of these instruments at their best. This is most easily accomplished by the playing of victrola records. Before I give you a short list of available records, many records of this type having been discontinued due to the war and the

high priority on materials needed to wax "Don't Fence Me In," I want to mention that bassoons have been played by Frankie Trumbauer with Paul Whiteman, Art Ralston with Glen Gray and Stewie McKay with Isham Jones. Oboes with a far greater number of orchestras including Kenny Le Blond with Hal Kemp and some excellent oboe and English Horn duets featured by Bob Strong. Both oboes and bassoons would be used more by progressive dance band leaders if more good saxophone players could double them. Horns have been used with very great success by Harry James and Claud Thornhill. Flutes and bass clarinets are almost standard equipment with bands of any distinction. If your interest is aroused, I will prepare a complete list of recordings for the September issue. For the present:

Bassoon

Mozart Concerto No. 1 Victor M 704
Mozart Concerto No. 1 Columbia M71

Hungarian Fantasie Victor 20525

American Dance Victor M 802

Oboe

Rhapsody Victor 802

Concerto Victor 12605

Horn

Mozart Concerto Victor K 447

Oboe, Clarinet, Horn and Bassoon

Mozart Concertante Victor DM 760

Oboe, Flute, Clarinet, Horn and Bassoon

Kline Kammermusick Victor X 149

In reply to a letter from Ruth Eileen Vornholt I wish to advise that the generally accepted ideal oboe is the Loree full Conservatory model with plateau or covered keys and semi-automatic octave mechanism. Their model 6 lbs, I believe. Last month I was alarmed at the fate of this wonderful instrument due to the accidental death of Mr. and Mrs. Loree. Now I have it from a reliable source that this oboe was made for several years prior to the war by a firm in Paris by the name of Du Bois. From another source I have been told that Buffet and La Blanc are again making clarinets but are having trouble getting cases for them. Miss Vornholt also asks: As I make my own reeds, I have several tubes for oboe that are quite well in tune and which I now use. Would it be advisable to use these tubes on an instrument of a different make or would it be necessary for me to obtain different tubes? Ans.: Good tubes should do their job equally well on any oboe.

I have had some correspondence with Victor J. Grabel, band leader at the music school of the John B. Stetson University at DeLand, Fla., about scholarships next semester for talented woodwind and horn players. Should any of you who are graduating this spring from high school be interested, please write Mr. Grabel.

With this I will wind up my endeavors until next September and as a parting thought I want to again impress upon you double reed players that unless you have and know how to use a knife, plique and pliers, your struggles with the double reed will be many.

Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Instructor in the School of Music, University
of Michigan, Ann Arbor

At this time of the year, I wonder what high school musicians are going to do with their music during the summer months. For you seniors, I hope that most of you will not put your music away in a "moth bag" for life. If you are not going into service, and are planning to go to college next year, by all means, take your instrument with you and try to get in a band or orchestra, even if you aren't going to "major" in music. If you stay around home, I hope you will do something about getting a town or city band or orchestra started in your community. We have so many high school musicians who graduate and do nothing more with their music. We need more community ensembles to take care of them! If you can't begin with a band or orchestra, organize a small ensemble. ("Great oaks from little acorns grow.")

I suggest that the rest of you keep up your practicing. If you don't play until September, you will have slipped PLENTY in your playing. Also, if your instrument is in need of repair, now is the time to have it put in good shape.

Tribute to Caston

One of the finest trumpet players in the country is Saul Caston. He has played trumpet in the Philadelphia Orchestra for 26 years, and for a number of years has been associate conductor of that famous organization. No doubt many of you have heard Mr. Caston playing with the Philadelphia Orchestra in person, on the radio, or on recordings. Recently, a friend of mine who plays in the orchestra, remarked that Caston is a grand person as well as an excellent musician. He has been chosen to be the conductor of the Denver Symphony Orchestra, and played his last concert with the Philadelphia on May 10. We wish him much success in his new enterprise!

Teacher Offers Services

Mr. Robert L. Schoeppeler, 261 State Street, Hackensack, N. J., writes "I read in the April issue of THE SCHOOL MUSICIAN about what Mr. Cox had to say about the French horn teachers. It is a swell idea. Couldn't something be done about trumpet teachers in the same manner? I am a trumpet player, used to be a band director and have taught cornet and trumpet. I would be glad to offer my services if you think it is a good idea."

Yes, I think it is a fine idea, Mr. Schoeppeler. (Mr. Cox felt that, since there is a shortage of teachers, it would be helpful to list names and addresses of available teachers in THE SCHOOL MUSICIAN.) I hope that readers in your area, without a teacher, will contact you. If there are other teachers of brass instruments who wish to offer their services, we shall be happy to put their names in the next issue of THE SCHOOL MUSICIAN (next issue will be published in September).

Endurance

A band director in Ashley, North Dakota asks, "Please give advice to a solo cornetist of our band who has the problem of a 'worn out' lip in less than an hour's practice time. Although she practices daily both technique studies as well as band music, her lip does not become more pliable. Thank you for any help you can give us."

It has been my experience that brass players tire more quickly than woodwind players, and in the brass family, the cornetists are usually the ones to tire first,—particularly those playing the first parts, which ordinarily lie rather high. As you know, when one has to play high and with much volume (as is so often required of first cornet players), it takes a fine embouchure to perform the "requirements."

Several years ago, I recall a certain fine trumpeter playing in a major symphony orchestra who suffered from a bad lip. He almost had to give up his position. Last year, a famous dance orchestra played for a university dance here in Ann Arbor. One of the players informed me that the first trumpet player had not played in the orchestra for a week due to a "worn out" lip. My reason for citing these examples is that it does happen among professionals, as well as amateur, players.

Our friend, the late Herbert Clarke, hit the nail on the head when he said that "Endurance is 90% of cornet playing." In order to have endurance, one must have a good embouchure and keep it in good shape. Quite frequently, solo cornet players have to play their part without much help; that is, in the average school band there is one cornetist who has to do most of the playing. It is ideal if there can be two, or even three, fine players on the solo cornet part. The one playing the solos should have the opportunity of resting frequently in order to be "fresh" when the solo parts come. In our symphony orchestras, there are usually assistant first players on trumpet, French horn, and trombone. Their efforts are of a three-fold nature: to play the first part in case the first player is absent, to help out in loud passages, and to play while the first player rests his lips.

I would suggest that your student (1) warm-up carefully before band rehearsal (the first half of the chromatic study, number 6 in the Arban Method, removing the mouthpiece from the lips for a few moments after every two measures, is a good warming-up exercise), (2) practice two half-hour periods a day (morning and afternoon), if possible, (3) rest frequently during her practicing, (4) use the least pressure possible when playing, and confine what pressure is necessary to the lower lip. I might add, that along with a good embouchure, it takes a person with a good physique, in good health, to cope with the endurance problem in solo cornet playing. This factor is quite frequently overlooked.



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A Lesson on the Flute

Dear Friends: For twenty minutes I've been sitting in front of this typewriter wondering what to write—besides answering questions—for this, the last column for this school year. Now that another long vacation is at hand, it has just occurred to me that I might answer the questions by postal card and offer to all those who may be interested, a long long lesson, one that will last throughout the whole vacation period. In view of the fact that I am going to pour my very soul into this lesson for the benefit of those who are going to take advantage of it, I do hope that those who profit by it will be many. If you will "follow through" in a careful studious manner, I just know that you are going to be very happy and proud of yourself because of your accomplishments when next you sit down to play with your band or orchestra. If you do not take advantage of it, and insist on idling away all spare time during the next ten weeks or so, well, quite naturally, there is nothing that I or we or anybody can do to help you. Here it is, and as my friend Bob Hawks used to say: you may "Take it or Leave it".

Since 1910 this writer has made a serious study of teaching the flute, and that ambition has been promoted by much good fortune in that numbered among our professional friends, have been many of the finest flutists of the whole world. Also it might be mentioned that the young flutists from this studio, who have won scholarships in the greatest schools of our land are many. This has been said not in an attempt at self promotion, but through honest desire to convince you that THE SCHOOL MUSICIAN is offering you something through this column and all columns, conducted by our various artist performers and teachers, that many of you would be unable to obtain through any other source. But now to proceed with this lesson.

Playing Position

The dominant handicap that besets most flutists is the manner in which they hold their flutes. If the flutist—right from the beginning—will acquire a graceful position and remain relaxed at all times, he will do much to defeat this outstanding handicap. As a beginning we are going to ask you to grasp an imaginary base ball in the left hand, the back of the hand to be on the under side as though examining the ball. While holding this position, slip the flute into your hand and you will be agreeably surprised to see how perfectly it fits into the place that you have made for it. The thumb will come directly in position to play the B natural thumb key, and the finger tips will be in the proper position to manipulate the keys, and that with gracefully curved fingers. Now, while holding the flute in the left hand, grasp this same ball with the right hand. While holding this position, hold the flute up with the left hand and slip your right hand into playing position. When you do that, you will find that the thumb comes under the first triller key, that it is held in a curved position and that the finger tips—with fingers all curved forward—will play

into the cups of the keys, and with four right, on the D sharp key, in a perfect pattern.

Correct Fingering

"Be sure to use correct fingering. To do otherwise is to create habits that later on, will require much time and slow careful practice to overcome. First of all, be sure to keep four right on the D sharp key, and keep it open on all tones except low C and C sharp, low and middle D, second C above the staff and on some flutes, on B flat and B in altissimo. To do otherwise is to handicap yourself for playing rapid passages, and of more importance is the fact that many tones will be badly out of tune. The acoustical charts as used by our flute makers show this tone hole to be uncovered, just as we have advised you here. Next, be sure to keep 1st left UP on middle D, D sharp and E flat. Avoid the use of 2nd right for the F sharps. There are some passages such as trills and other very rapid ones where it seems necessary to use the 2nd right for F sharp, but we must repeat, use it as sparingly as possible. Remember that all fingers must be down on the E flat above the staff. Be sure that 1st left is up when you play the second G sharp or A flat above the staff. If you are not sure that the fingering you are using is correct, then it will be well worth your while to contact a first class flutist instructor. If this is impossible, then you should study some authentic charts. There are several such charts but we honestly believe that the one in the Rex Elton Fair Flute Method, Books I and II, are more easily understood than any. If your dealer does not carry this method, you may get it by writing directly to this column.

Trills

If in doubt about how to make any and all trills, please remember that this column will help you to the limit of space in that regard. If that does not suffice, and if you cannot get personal help from a flute teacher, then again we must refer you to the chart in Book II as mentioned above.

Tone

Try to make your flute sound like a flute. Avoid letting your ambitions lean towards that of imitating the oboe, cornet or trombone. None of them are trying to imitate you, and there is no reason why they should. Assume a smiling position for the low tones. Let the opening between the lips grow round and more concentrated (smaller) as you descend the scale. AND—remember this: That to blow over the flute embouchure too much is to produce a loud wind tone, too high in pitch, and of very poor quality. To blow down and "into" it too much is to produce a small tone that is low in pitch. A happy medium can be found by experimenting in this regard. As before stated, in order to produce the low tones with any degree of satisfaction, one must assume a smiling position of the lips. It is not at all consistent to pronounce the word "too" with a smile on your lips. For this reason, it is better to attack the low tones from your low C to about F or G with the syllable "te" like in Ted. Some players do it better

and easier by using "de" like in deck. From F or G, on up the scale, let the syllable run more to "too", rounding out and making smaller, the opening between the lips. Many fine flutists even resort to tonguing between the teeth, just as tho' trying to get rid of a bit of thread that might be lodged on the tongue. This latter method cannot be used in double

or single tonguing however, and that, for the reason that it leaves too much space between the front and back of the tongue for rapid tonguing. So—for the low tones it is well to use "te ke" or "de ge" in the extreme low register but gradually changing to "too koo" as we ascend the scale, in double tonguing. For
(Please turn to page 34)

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Charles Cusumano

Poli Theatre at Scranton, and because he (Chic) was such a favorite with both Mr. Poli and Mr. Docking, he was often spoken of as "Poli's nephew" and would refer to himself as such with a perfectly straight face. His musical activities gave him little opportunity for real vacations. His favorite recreations were: indulging in long strolls, reading good books, solving crossword puzzles. New York was his favorite city. He believed that the late Herbert L. Clarke was the greatest of all cornetists; that Pietro Capodiferro was the finest trumpeter ("Capo" played at the "Met" way back in 1907 when he was complimented by Walter J. Damrosch for his playing: the writer talked with him beneath the stage on February 26, 1944, when Capo was again 1st trumpeter at the "Met"); that Arthur Pryor was the peer of all trombonists; and that Simone Mantia was the supreme euphoniumist.

When the Victor Herbert Memorial Concert was broadcasted, Charley was the 1st trombonist, and Fritz Scheff sang the famous "Kiss Me Again." Upon his return home, Charley remarked how sorry he was that he didn't own a radio,—so that his wife could have "tuned in." He was quick to perceive the great future in radio, and believed in it thoroughly. Although essentially a musician of the "Old School," he also liked music of a lighter vein, and was both delighted and intrigued upon hearing Paul Whiteman's Orchestra play a "Symphonic Jazz Concert" in Central Park, N. Y. City. He predicted then that jazz would become a powerful factor in the music of the future. Time has proved him a true prophet.

Charley was the second child in a family of 10 children. His youngest brother Frank is a graduate of the Conservatory of Milan, Italy. Frank played piano for Mantia's Orchestra in 1921 or 1922 upon his return from Italy. Today he is a prominent radio and concert pianist and vocal coach in N. Y. City. A sister named Lillian possessed a glorious dramatic soprano voice. She, too, studied in Milan, and made her debut at the Turin Opera House, singing the role of "Leonora" in *Il Trovatore* by Verdi. She returned to America, but before she could resume her brilliant operatic career, she died at the early age of 28 years. The youngest sister Ann is a very talented violinist who has toured the United States with several "All Girl" orchestras, both as leader and soloist.

As late as in the spring of 1925, "Jim" Blair wrote to Charley to assemble an 8-piece orchestra for the annual class reunion. Mrs. Cusumano wrote him that her husband was on tour with the opera and would be unable to handle the job, but that if she could help him out, she would gladly do so. Mr. Blair asked her to please tell him just what instruments comprised a good 8-piece dance orchestra. She at once sent him the instrumentation and in return received a letter of appreciation. He thought that "Nola" was very smart to know so much about orchestras.

During the last two years of his life, Charley suffered poor health. His death occurred September 26, 1925 in the Flower Hospital, N. Y. City. He was buried September 29th in Woodlawn Cemetery. Five automobiles loaded with flowers attested to his popularity. The San Carlo Opera Company with which he always played a "before Met" season each Sep-

(From page 13)

tember sent a "Gates Ajar" 8 feet high. The Metropolitan Opera Orchestra of which he was a member until he died sent a huge "Musical Lyre" of red roses. Mantia and other "Met" musicians were pall-bearers.

Only 42 years old when he died, Charles

A. Cusumano was a supreme artist who is entitled to rank with the immortals of the band and orchestra worlds. He was easily one of the $\frac{1}{2}$ dozen greatest trombonists of his time. The writer counts it a privilege to have known him for so many years as a personal friend. Charley's numerous admirers can never forget his outstanding genius as a musician.

High School Students Save for College

Paying for college education or professional training is the most frequently cited reason for teen-age boys and girls to buy War Bonds, according to a recent poll of high school students in 74 communities representing 25 states.

Travel, getting started in business, and setting up an emergency fund are next on the list of things for which high school investors are saving their money.

In each community the student poll was made by the editorial staff of the high school paper which used the findings for feature articles and editorials. Student Bond committees report an increased interest in Bond buying as a result of the interviews and more questions asked about the investment aspects of their securities.

Of the 10,753 students interviewed, 27% gave college as their first reason for Bond-buying. This was more than the combined number putting travel and a start in business as their savings goals. 7.4% are counting on their War Bonds to help them buy a home ten years from now, while 7.2% are saving to get married.

Where returns were tabulated under "boys" and "girls", the boys showed a

2-to-1 lead in listing a start in business as the object of their saving. More than twice as many girls as boys listed "travel" as their first choice, but the boys had a slight edge on the girls in planning to get married and in saving for a home. In saving for a car, the boys were ahead—but when it came to clothes, six girls put that savings objective in the lead for every boy who put it first.

More than twice as many girls as boys plan to hold their War Bonds as an emergency fund for the future.

Although the original questionnaire did not differentiate between rural and urban savings objectives, the future farmers wrote in specific savings goals such as: "buying a farm," "buying a tractor," and "that ranch I'm going to need."

Only one school broke away from the usual pattern of putting college and professional training as first choice of the greatest number of students. That school is Barnard Junior High in Hartford, Connecticut, where 25% of the students are saving first and foremost to get married.

Soldiers Send Thanks to the Schools

Buying Bonds and Stamps at school seems like an old story to the U. S. pilots, aviation mechanics, and ambulance drivers, not long out of school themselves, who are finding that their equipment has been financed through school War Bond purchases.

Because it brings up memories of home, more and more letters of thanks from the Yanks are coming back to school

children whose nickels and dimes have gone to buy Stamps to finance a plane, jeep, ambulance, or Naval landing craft.

"I was just out of school three years ago, and we were buying Bonds and Stamps too," wrote Seaman Fred Zellers to the students of the Houlton, Maine, High School. "This is to let you know that your saving was not in vain," he continued, as he told of the Houlton Bond-sponsored ambulance.

"A few years ago I was spending my school days in a community such as yours," wrote an aerial engineer from the Southwest Pacific to the public school students of Clarion, Iowa, whose plane had been assigned to him. Another letter to the same boys and girls stated: "Let me say that what you all did in purchasing that plane is, in itself, an example of what we over here are fighting for: unity and freedom for all."

Since July, 1944, the schools have financed 18,825 different pieces of equipment ranging in price from a bomb trailer at \$1,150 to a B-29 Bomber at \$600,000. Each one carries a little sponsorship sticker giving the name and address of the school whose War Bond campaign resulted in sales equal to the cost of the piece of equipment. The total value of this school-sponsored equipment is over \$85,000,000—all out of the savings of Uncle Sam's children.



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Trombone	others.
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SPECIA	clarinets,
INSTR	N. Clark
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King	King \$
mellophon	\$125.00,
new	\$125.00,
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America	America
Lyre	Lyre \$
King fl	King fl
drum	drum \$
400 inst	400 inst
quest.	quest.
KING	helicon
Eb Cor	Eb Cor
horn in	horn in
horn in	horn in
head jo	head jo
silver p	silver p
Haynes	Haynes
wood D	wood D
Auto ho	Auto ho
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\$80.00	\$80.00
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\$	\$
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Buesche	Buesche
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\$75.00	\$75.00
\$35.00	\$35.00
military	military
Clarinet	Clarinet
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horn,	horn,
Bass ho	Bass ho
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Bettom	Bettom
Militar	Militar
Boehm	Boehm
clarinet	clarinet
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recordin	recordin
Bargai	Bargai
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See Next Page for More Interesting Bargains

Rapid City Concert

The three bands of the Rapid City High School of South Dakota, plus the radio symphonette orchestra, glee clubs, and choruses presented their annual music festival on May 3 displaying perfection in range and tonal qualities. Alex Schneider is instrumental director, and Don Tuttle, vocal director.

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Kearney, Nebraska.—Two orchestras and a band furnished the entertainment for the Mother's Day concert on May 13 in the junior high school auditorium. The program was very well prepared and went along beautifully with the audience enjoying every minute of it. S. K. Lotspeich is the director of the Kearney schools' instrumental music department.

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FOR SALE—(36) Black woolen band capes, lined with orange, \$7.25. Overseas caps and orange ties to match. Will send sample for inspection. Write Mrs. Hazel Bell, Blairburg Public School, Blairburg, Iowa.

FLUTE

(Begins on page 30)

triple, use "te ke te" or "de ge de" in the low register, changing gradually to "too koo too" as we ascend the scale. For those of you who do not know all the thirteen regular key signatures we would advise that this be done. Memorize them just as you do a combination of letters that go to make up a word. Following that, memorize all Major scales, and let that be followed by the harmonic minor scales. If you know something of these scales, then add the melodic minor scales. Next comes the memorizing of the Major, minor, dominant seventh and diminished arpeggios.

Following will be found a few little studies. It would be well to memorize them. Play slowly and tongue each note at the beginning, so as to make sure that they are played evenly and smoothly. Those with double signatures are written for the purpose of making one study into two. When using one key signature, simply ignore the other one. As for instance if one signature is D at the beginning, play it in D and ignore the flats. When playing in D flat, then ignore the signature of D. The studies written in the key of C may also be played in the keys of C sharp and C flat.

Good luck to all of you and I do hope that many will profit by this lesson and that many favorable reports will come from you.

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